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NATIONWIDE WEEKLY GIG GUIDE

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NEW MUSICAL EXPRESS

More music-reading than ever

February 5, 1972 6p

PAGE GUIDE

CHARTS at a glance page 2
GOOD HOT SINGLES? 3
BADFINGER: after Bangla 4
MAGGIE BELL: liberated 5
CASSETTES 6
GARCIA: MELLOTRONS 8
POCO: down home 9
AMERICA: pioneering days 10
SIFFRE: on religion 11
CHICORY; SINGLES 12
ALBUM REVIEWS 13
ZAPPA: rock and porn 14
'WHAT'S ON' GUIDE 15-22
BOLAN: what Hendrix said 23
YES: Steve Howe 26-27
THIS IS AMERICA 28
NEWSDESK 32-33
GASBAG 35

A MESSAGE FROM NME EDITOR ALAN SMITH

YOU'LL NOTICE some big changes in NEW MUSICAL EXPRESS this week. More features. More in-depth coverage. More solid reading about the real issues of pop and rock.

We're not going "heavy" at NME. In fact we're happy to stick pretension just where it belongs.

Simply, NME will be an intelligent weekly for music people who rate Beefheart but don't necessarily slam Bolan. Who go for Steeleye, rock n' roll, the charts, Jethro, Cat Stevens and much, much more. So long as it's good music.

Most of the long established and authoritative features remain and added to the main issue list are Thrills plus Roy Carr's Hello Sailor, student affairs, coverage on cassettes and cartridges, and a regular contribution from alternative d-j Andy Dunkley.

Every week at least eight pages will be devoted to a concise guide to the best of music in live performance — our former London edition gone national — with most of the rest of the emphasis in NME given over to music on record.

Our writers know their music, too. Roy Carr played with Cornick. James Johnson busked in Paris. Tony Tyler played in Hamburg, sold pianos in Miami and has worked with Crimson and Emerson Lake and Palmer. Danny Holloway rock n' rolled in the States. Simon Stable is a noted authority on good sounds from the classics to the blues.

We're coming up strong at NME. It's YOUR music paper.

BRAND NEW KEY
by MELANIE
on Buddah 2011-105
THIS WEEK No. 5 THIS WEEK

SLEEPY SHORES
Theme from B.B.C. TV's "OWEN M.D."
by THE JOHNNY PEARSON ORCHESTRA
on Penny Farthing PEN 778
THIS WEEK No. 20 THIS WEEK

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NME CHARTS

BRITISH SINGLES

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
3	1	HORSE WITH NO NAME ..... America (Warner Bros.)	5	1
12	2	TELEGRAM SAM .....T. Rex (T. Rex)	2	2
1	3	I'D LIKE TO TEACH THE WORLD TO SING New Seekers (Polydor)	8	1
2	4	MOTHER OF MINE Neil Reid (Decca)	7	2
4	5	BRAND NEW KEY Melanie (Buddah)	6	3
5	6	STAY WITH ME Faces (Warner Bros.)	5	5
9	7	LET'S STAY TOGETHER Al Green (London)	4	7
7	8	WHERE DID OUR LOVE GO Donnie Elbert (London)	4	7
6	9	I JUST CAN'T HELP BELIEVING Elvis Presley (RCA)	8	6
15	10	HAVE YOU SEEN HER Chi-Lites (MCA)	3	10
8	11	MORNING HAS BROKEN Cat Stevens (Island)	5	8
30	12	SON OF MY FATHER Chicory Tip (CBS)	2	12
17	13	MOON RIVER ....Greyhound (Trojan)	4	13
14	14	FAMILY AFFAIR Sly & The Family Stone (Epic)	6	14
16	15	THE PERSUADERS John Barry Orchestra (CBS)	7	15
21	16	AMERICAN PIE Don McLean (United Artists)	3	16
27	17	ALL I EVER NEED IS YOU Sonny & Cher (MCA)	3	17
19	18	BABY I'M A WANT YOU Bread (Elektra)	2	18
11	19	SOLEY, SOLEY Middle Of The Road (RCA)	9	2
10	20	SLEEPY SHORES Johnny Pearson (Penny Farthing)	8	4
24	21	IF YOU REALLY LOVE ME Stevie Wonder (Tamla Motown)	3	21
13	22	SOFTLY WHISPERING I LOVE YOU Congregation (Columbia)	9	4
–	23	STORM IN A TEACUP Fortunes (Capitol)	1	23
18	24	NO MATTER HOW I TRY Gilbert O'Sullivan (MAM)	10	15
–	25	DAY AFTER DAY ..Badfinger (Apple)	1	25
26	26	ONEDIN LINE THEME Vienna Philharmonic Orchestra (Decca)	5	21
22	27	ERNIE .....Benny Hill (Columbia)	13	1
–	28	MY WORLD .....Bee Gees (Polydor)	1	28
28	29	KARA KARA .....New World (Rak)	7	20
–	30	LOOK WOT YOU DUN ..... Slade (Polydor)	1	30

BRITISH ALBUMS

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	TEASER & THE FIRECAT ..... Cat Stevens (Island)	19	1
2	2	A NOD'S AS GOOD AS A WINK Faces (Warner Bros.)	8	2
3	3	ELECTRIC WARRIOR ....T. Rex (Fly)	19	1
4	4	CONCERT FOR BANGLA DESH Various Artists (Apple)	3	4
5	5	IMAGINE .....John Lennon (Apple)	16	1
6	6	BRIDGE OVER TROUBLED WATER Simon & Garfunkel (CBS)	104	1
8	7	THE NEW LED ZEPPELIN ALBUM Led Zeppelin (Atlantic)	12	1
9	8	JESUS CHRIST SUPERSTAR Various Artists (MCA)	4	8
11	9	EVERY PICTURE TELLS A STORY Rod Stewart (Philips)	29	1
26	10	HENDRIX IN THE WEST Jimi Hendrix (Polydor)	2	10
12	11	GATHER ME .....Melanie (Buddah)	4	11
7	12	HIMSELF Gilbert O'Sullivan (MAM)	6	7
17	13	MORE BOB DYLAN GREATEST HITS VOL. II Bob Dylan (CBS)	5	13
–	14	NEIL REID .....Neil Reid (Decca)	1	14
23	15	CARPENTERS ...Carpenters (A & M)	18	10
21	16	AMERICA ...America (Warner Bros.)	3	16
14	17	PICTURES AT AN EXHIBITION Emerson, Lake & Palmer (Island)	11	5
19	18	FRAGILE .....Yes (Atlantic)	12	8
25	19	SHAFT .....Isaac Hayes (Stax)	10	7
15	20	MUSIC .....Carole King (A & M)	6	13
13	21	FIREBALL .....Deep Purple (Harvest)	10	12
16	22	MOTOWN CHARTBUSTERS VOL. 6 Various Artists (Tamla Motown)	17	5
10	23	TAPESTRY .....Carole King (A & M)	27	1
24	24	MUD SLIDE SLIM James Taylor (Warner Bros.)	37	7
30	25	ANDY WILLIAMS GREATEST HITS Andy Williams (CBS)	81	1
20	26	MEATY BEATY BIG & BOUNCY ..... The Who (Track)	9	11
18	27	HOT HITS NINE Various Artists (M.F.P.)	3	19
22	28	STONES .....Neil Diamond (UNI)	4	22
–	29	TEA FOR THE TILLERMAN ..... Cat Stevens (Island)	1	29
–	30	RAINBOW BRIDGE ..... Jimi Hendrix (Reprise)	8	17

U.S. SINGLES

LAST WEEK	THIS WEEK	
1	1	AMERICAN PIE .....Don McLean
2	2	LET'S STAY TOGETHER .....Al Green
3	3	DAY AFTER DAY .....Badfinger
4	4	CLEAN UP WOMAN .....Betty Wright
5	5	SUNSHINE .....Jonathan Edwards
6	6	SUGAR DADDY .....Jackson Five
14	7	PRECIOUS & FEW .....Climax
12	8	NEVER BEEN TO SPAIN ...Three Dog Night
28	9	HURTING EACH OTHER .....Carpenters
9	10	YOU ARE EVERYTHING .....Stylistics
18	11	WITHOUT YOU .....Nilsson
10	12	BRAND NEW KEY .....Melanie
17	13	STAY WITH ME .....Faces
15	14	ANTICIPATION .....Carly Simon
8	15	DROWNING IN THE SEA OF LOVE Joe Simon
30	16	DOWN BY THE LAZY RIVER .Osmond Bros.
19	17	LEVON .....Elton John
23	18	BLACK DOG .....Led Zeppelin
20	19	KISS AN ANGEL GOOD MORNING Charley Pride
54	20	JOY .....Apollo 100
24	21	THE WITCH QUEEN OF NEW ORLEANS Redbone
22	22	MAKE ME THE WOMAN THAT YOU GO HOME TO Gladys Knight & The Pips
27	23	FIRE AND WATER .....Wilson Pickett
26	24	THAT'S THE WAY I FEEL ABOUT CHA Bobby Womack
32	25	EVERYTHING I OWN .....Bread
7	26	SCORPIO .....Dennis Coffey
11	27	I'D LIKE TO TEACH THE WORLD TO SING New Seekers
33	28	DON'T SAY YOU DON'T REMEMBER Beverley Bremers
34	29	TOGETHER LET'S FIND LOVE 5th Dimension
37	30	SWEET SEASONS .....Carole King

Courtesy "Cash Box"

U.S. ALBUMS

LAST WEEK	THIS WEEK	
1	1	AMERICAN PIE .....Don McLean
2	2	THE CONCERT FOR BANGLA DESH ..... Various Artists
3	3	MUSIC .....Carole King
5	4	THE NEW LED ZEPPELIN ALBUM ..... Led Zeppelin
7	5	HOT ROCKS 1964–1971 .....Rolling Stones
4	6	CHICAGO AT CARNEGIE HALL .....Chicago
11	7	A NOD IS AS GOOD AS A WINK .....Faces
6	8	TEASER AND THE FIRECAT ....Cat Stevens
8	9	WILD LIFE .....Wings
9	10	E PLURIBUS FUNK .....Grand Funk Railroad
16	11	MADMAN ACROSS THE Water Elton John
14	12	GATHER ME .....Melanie
13	13	KILLER .....Alice Cooper
17	14	JACKSON 5 GREATEST HITS Jackson Five
10	15	BLACK MOSES .....Isaac Hayes
12	16	BOB DYLAN'S GREATEST HITS VOL. II Bob Dylan
20	17	THE NEW SANTANA .....Santana
19	18	TAPESTRY .....Carole King
15	19	ALL IN THE FAMILY .....The Family
38	20	PICTURES AT AN EXHIBITION Emerson, Lake & Palmer
18	21	THERE'S A RIOT GOIN ON Sly & The Family Stone
23	22	SUMMER OF '42 .....Peter Nero
25	23	THE STYLISTICS .....The Stylistics
26	24	EVERY PICTURE TELLS A STORY Rod Stewart
28	25	CHEECH & CHONG .....Cheech & Chong
21	26	THE LOW SPARK OF HIGH HEELED BOYS Traffic
29	27	JONATHAN EDWARDS .Jonathan Edwards
37	28	STRAIGHT UP .....Badfinger
22	29	QUIET FIRE .....Roberta Flack
24	30	FLOWERS OF EVIL .....Mountain

Courtesy "Cash Box"

TEN YEARS AGO

Week ending February 2nd 1962

Last Week	This Week		
1	1	THE YOUNG ONES	Cliff Richard (Columbia)
2	2	LET'S TWIST AGAIN	Chubby Checker (Columbia)
7	3	FORGET ME NOT	Eden Kane (Decca)
—	4	ROCK-A-HULA BABY	Elvis Presley (RCA)
6	5	MULTIPLICATION	Bobby Darin (London)
3	6	HAPPY BIRTHDAY SWEET SIXTEEN	Neil Sedaka (RCA)
3	7	I'D NEVER FIND ANOTHER YOU	Billy Fury (Decca)
5	8	STRANGER ON THE SHORE	Acker Bilk (Columbia)
9	9	WALK ON BY	Leroy Van Dyke (Mercury)
10	10	LET THERE BE DRUMS	Sandy Nelson (London)

FIVE YEARS AGO

Week Ending February 4, 1967

Last Week	This Week		
1	1	I'M A BELIEVER	Monkees (RCA)
2	2	MATTHEW & SON	Cat Stevens (Deram)
4	3	NIGHT OF FEAR	Move (Deram)
5	4	LET'S SPEND THE NIGHT TOGETHER	Rolling Stones (Decca)
9	5	I'VE BEEN A BAD BAD BOY	Paul Jones (HMV)
3	6	GREEN GREEN GRASS OF HOME	Tom Jones (Decca)
6	7	STANDING IN THE SHADOWS OF LOVE	Four Tops (Tamla-Motown)
8	8	HEY JOE	Jimi Hendrix (Polydor)
7	9	HAPPY JACK	Who (Reaction)
22	10	I'M A MAN	Spencer Davis Group (Fontan)

A personal statement from NME's ROY CARR in search of funk, feel and good hot singles

FOR THEY WILL CHOOSE THEIR OWN HEROES

MORE AND MORE of late I find I neither have the patience nor the inclination to wade through the mass majority of albums that come, post haste, through the mail each and every morning.

Save for a precious few, boredom sets in before I reach the second side and more often than not I'm beginning to reach for the old and reliable records of my collection.

The truth is, pollution not only seems to be threatening our natural environment — via a surfeit of poor album talent it's also creeping into our leisure hours. The result is far more wastage than productivity.

I feel I speak for a silent majority when I state that singles have always been the lifeblood of popular music. Those with either vested interests of pretention on their lips may shout me down, but nearly all musical innovations have for the most part been exposed through the singles media. Albums have been the lifeblood of a creative few, certainly. But in many cases just lately they're being much-abused by a get-rich-quick mass possessing more ego than ability.

It is my sad observation that so few creative artists seem to be aiming their product at the singles market, especially at a time when competition is sparse. And those who do try singles immediately, find themselves pilloried by the mindless for their constructive efforts.

Chess, Stax and summer days

Artists should be able to channel their work so that it appeals to both album and singles customers. When — in the case of T-Rex, Rod Stewart/Faces and Melanie, to pick just three, they achieve it — they also enhance their unilateral reputation; sustain their popularity; and sell a hell of a lot of records.

I would prefer to listen to 3-4 minutes of good music on a seven-inch platter than wade through an album looking for the same.

I yearn for the fierce competition that once existed on the Top 30 charts.

In that not-so-bygone era labels like Chess, Philles, Red Bird, Stax, Atlantic and Sue had an identity of their very own. Product was good. Sales were healthy.

Regular singles releases from the Stones, Beatles, Who, Beach Boys, Crystals, Manfred Mann, Dylan, Yardbirds, Animals, Byrds, Hendrix, Redding, Sam and Dave, Donovan, Kinks and Spencer Davis caused a stampede at the record shops. And don't forget it — they also led to the 'sixties rock revolution.

Radio, both on and off shore, unleashed a good percentage of these records. The club scene flourished. Package shows filled this nation's theatres. And singles sold in fantastic quantities.

There is still — and all of us know it — a magic in hearing a good pop single blaring out from a neon-lit juke box or emitting from the tiny speaker of a car radio on a warm summer's day.

Sanity and the love of rock

In those golden days of old it was all funk and gut. Top names could almost guarantee that, on the first week of release, their eagerly-awaited single would streak into the charts and hit the Top 5. With the Beatles and Stones it was straight in and up to Number One.

Where is that excitement?

Is it hip to be old? To be cynical? To put down? To wallow in albumsful of pretentiousness?

I think not. And a new generation of music fans is coming up, coming up strong.

Thank sanity and the love of rock. For they will choose their own heroes.

ROD STEWART

SHOP

What about the Nilsson booklet ?/ record tokens and hard cash/imports/carrier bags

THOSE old Christmas-gift record tokens are still coming in to my shop, but some readers may not appreciate the hang-ups they can bring on both sides of the counter.

For instance customers go to their local store to buy an album with, let's say, a token for £2.50. They buy an album for £2.30 (the average price) and the change is therefore 20p.

Now EMI — the main record token dealers — have told retailers that customers cannot have hard cash back as change. The customer is obliged to have something he perhaps doesn't want, such as a cleaning cloth. The alternative is a credit note, and if the customer wants this then the retailer has all the trouble of writing it out. And for such a small amount of money this is often a big waste of time.

In my mind it's about time EMI thought of a fairer system for their tokens. Something that would help the retailer as well as the customer.

APART from the Bangla Desh set, other goodies doing well in my London shop at the moment include "Jeff Beck — Rough and Ready", and Sly and the Family Stone. Both these are excellent, but the Beck album is more than good. If you have time go to your retailer and ask to listen to it — only if he's not busy, of course. Few things grate more than having someone sitting in the booth when someone else (who has maybe been buying) is waiting to use it.

It's a bit of a shame the Beck album was not released here sooner. Several import record shops have had it for the past few months, and many Beck fans will have purchased it already and thereby taken the edge off its chart potential.

TALKING of import albums, Isaac Hayes' "Black Moses" LP was on sale for some time in some shops and did very well at around £5.50.

What I'm trying to get at is the commercial senselessness — and especially the irritation to buyers — of record companies not releasing an album over here at the same time it goes on sale over in the States. Especially if the artist is English. After all, are we not supposed to be the leading country in the world, music wise? God save the Queen and all that.

AS A RETAILER, record companies regularly send me promotions for records, badges, stickers and window streamers, ninety-nine per cent of which go straight into the dustbin. Maybe they got wise to this, because now they send a rep. who's all smiles and who may buy me a cup of tea of (if I'm lucky) maybe even an alcoholic beverage.

Then he hands me the promotional material and, as soon as he's left the shop, these useless bits of paper and toys still go in the dustbin.

The company man knows I've got no intention of sticking these on the wall, but why should he worry? He's getting paid.

Recently however, there's been a change for the better in that from EMI I've had a large batch of carrier bags bearing the Harvest logo, and very pleasing to the eye too.

It's a change for a record company to send something really useful — especially since I was running out — and these bags are particularly appreciated as they cost me almost one new penny to buy. It's about time other record companies followed suit and gave the retailer something useful, both to the shop and the customer. You benefit, and so do I.

I'M sure quite a few of you will have heard of the album called "Zero Time", by Tonto's Expanding Head Band, a very good set on the Polydor label, No. 2400-150. This was released in the early part of September last year, and it was out of stock at the factory (how many times have you heard that from your retailer?) by the end of the same month. Happily it is now in stock again, and can be bought in most stores.

However, I was very interested to find out from Polydor why this LP **had** been out of stock for as long as three months — and when questioned the girl from Polydor said: "Oh was it, I didn't know. I'll look into it for you."

Half an hour later she gave me this reply: when the album ws released over here, it carried an American sleeve with an English number. When these sleeves ran out Polydor sent to the States for more, but they too had run out and the Americans had to send a negative over.

Polydor apparently had to start from scratch making a new sleeve, and by the time these were made up and records put in them ten weeks had elapsed.

Ludicrous it may sound, but this may give you some insight in to why albums can sometimes take that long to re-emerge once they go out of stock at the factory.

PHILIPS (or Phonogram, since early January) strike me as being somewhat shrewd with regard to the next Rod Stewart single. Rod has a single out in the States, off "Every Picture Tells a Story", called "I Know I'm Losing You", and a very fine track it is.

A lot of people thought it would be his next record out here, myself included, but I hear on the grapevine this is not so.

The next record from Rod is supposedly "Out Across Shortly," from his album before last "Gasoline Alley." Isn't this a move really a bid to revive "Gasoline Alley?"!

SHOPPING in the West End I paid a visit to One Stop Records, South Molton Street, and was surprised to see they still have copies of John and Yoko's "Two Virgins", deleted about a year ago. I asked where they obtained it. They wouldn't say, but put it down to "good ordering on the part of their manager." I'm still trying to figure that one out.

OCCASIONALLY I hear a record that makes its mark on me and one such item is "I Really Do" by ZIOR, 'B' side of their single "Cats Eyes". It's on the Nepenthal label, number 6129-003. It's a great record for dancing or doing anything else you want to do to it. Another record worth listening to is "Tightrope Ride" by the Doors from their album "Other Voices." If both are given enough airplay they could stand a chance.

MAN from CBS Records came into my shop to ask how imports of CBS artists were selling. On saying "Fairly well", I also asked 'Why?'.

He said import shops took away a lot of the impact of a record they were trying to promote, and they felt they may have to set up an import division in the same way EMI have done.

This means that any dealer who has an account with C.B.S./Kinney, will be able to have imports on their shelves — great for the customer, and I'm all for it, but may I suggest to C.B.S./Kinney that before they attempt a venture of that kind they should first sort out the English side of things?

Especially as some dealers had Sly Stone's "There's A Riot Going On" a week before other dealers. Incidentally, just for the record (sorry, no pun intended) I still haven't got mine from CBS and have had to get them from other sources. May I also suggest to CBS/Kinney that they learn from the experience of the import division of RCA who not so long ago imported "Sunfighter" by Paul Kantner and Grace Slick, the second album by them.

The first, Blows Against The Empire", sold like hot cakes, and I know import shops could not get enough of it.

This quite naturally upset RCA who therefore decided to import it themselves.

On the subject of RCA brings me to the record by Nilsson called "The Point". This album, when imported by private retailers, had quite an interesting booklet. But when RCA issued it over here it did not have the double-fold sleeve, and the booklet was missing. However, people still bought it and it sold quite well, but when the TV Show appeared on New Year's day RCA apparently decided they had better change the sleeve and add the booklet, possibly as a sales boost. They even went as far as putting full page ads in music papers saying it now had the booklet, etc.

Only thing is, retailers who previously stocked up with this album — because the TV show was coming up — still had the single sleeve and no booklet.

Of course, customers wanted the album that had been advertised. And so many retailers lost sales, even though they had it in stock. It don't come easy.

WEEKLY BEHIND-THE-COUNTER REPORT FROM A RECORD DEALER

BADFINGER: after Nilsson and Bangla

DESPITE THE FACT Badfinger had one of their compositions recorded by Harry Nilsson and they also earned strong reaction at the Bangla Desh concert — what they still lack is the right kind of audience and appreciation. But now, the new album "Straight Up" out and with new American producer Todd Rundgren contributing to their finished sound, it would appear that the band is at last getting its finger out.

They have in fact come to terms with their "teen" image, realising that few groups escape being tagged with one label or another. Guitarist Joey Molland says:

"When I joined two years ago, if we did anything harder than 'Come And Get It' people came up afterwards and said 'we didn't expect you to play like that.'

"I don't know why we are labelled teenybob — it could be because we're regarded as a singles act, rather than an album one.

"At one stage we played for six months solid around Britain, but we were always fighting the 'Come And Get It' battle — that's all they wanted to know about. So we jacked the whole thing in for a while.

"We're not bitter we're not a big success in Britain. But it would still be nice to make it, and to be accepted. We're at the stage now, here, where we're still a semi-unknown big band.

"We've never really been promoted, and publicists were something we didn't bother with because we didn't feel we wanted one. And when we did interviews, we did things like 'Jackie' — the music papers weren't really interested."

Towards the end of 1970, says Molland, the band made a concentrated effort to do gigs in America. They took three months playing colleges and universities and odd gigs that other bands preferred to leave alone.

Freaky

"We virtually lived in a Greyhound coach for three months, and we were taking acid at the time. Mainly for curiosity reasons — it really slowed me up. Generally I write about things going on around me, or things I can realise myself — when I was taking acid I wrote a song called 'Feel Like I'm Flying.'

"I wouldn't encourage anyone to take acid or smoke dope, because it slows you up and puts you in a different world. Drugs just complicate things. You get all these freaky responsibilities — like you think you've got to save the world."

America didn't tag Badfinger as a teen act, but they did find that, in the end, they came up against the "Beatle" problem. People thought McCartney was playing with them at one time. And often people packed in to see a "Beatle", rather than the band.

"I know we've been accused of sounding or trying to copy the Beatles, but I think people are beginning to let it go now. I wouldn't mind sounding like them if people would just drop the subject and not keep on about it.

"We're getting much more objective now — getting a lot more into each number. And the arrangements are improving.

"I'm all in favour of progressive music, but it takes time to really progress. It's not progressive to go out and play what is considered by the vast majority 'progressive' music. That kind of stuff's been around for at least three years.

"So many people today are highly rated and yet they're a load of rubbish. Millions of underground groups go on stage and don't say anything . . . maybe they'll yell a 'La, la, la'. I don't know how they can get away with it.

"A lot of our act is with the audience — they're important. Usually we start off acoustic, then go to electric acoustic. We do one freaky number and we like people to react.

During their time in Britain they now use a castle, in Gloucester, where they have four-track facilities, they rehearse, write and record.

"We rented the place originally for six months but by the time we leave we'll have been using it for over a year. When we come back from our June tour of the States we'll sort out our own houses and flats. I keep reading about groups buying houses for thousands of pounds and I just don't know how they do it. I certainly couldn't afford to buy an £80,000 house — I'll be lucky if I can get one for £5,000.

"For the first two years with Badfinger I was in debt — a new PA cost us £3,000, and you always need some new equipment or another.

"It's only now I'm starting to make any money." — JULIE WEBB.

Respected in the States, but here?

What a bloody long day it's been

Ashton, Gardner, Dyke & Co.

Capitol EA-ST 22862

Ashton, Gardner, Dyke & Co. appearing at

Feb. 10/12th Rainbow Theatre – London
,, 17th Fiesta Club – Sheffield
,, 18th Mid-Essex Technical College – Chelmsford
,, 19th Pier Pavilion – Hastings
,, 20th Top Rank – Bristol
,, 21st Top Rank – Plymouth
Feb. 25th Ballerina Ballroom – Nairn, Scotland
,, 26th Queen Margaret's Union Glasgow University – Glasgow
,, 27th Kinema Ballroom – Dunfermline
March 8/12th Germany

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Michael Jackson
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Tamla Motown TMG 797

The Temptations
Superstar
(Remember how you got where you are)
Tamla Motown TMG 800

Blue Mink
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I liberated myself. I threw away the corset

MAGGIE BELL

talking to JAMES JOHNSON

IT IS TO be hoped Stone the Crows will never be regarded, simply, as a vehicle for Maggie Bell. The four musicians who make up the nucleus of the band are all good, solid musicians well-hardened by experience and worthy of recognition in their own right.

But fronting them is probably Britain's finest-ever female rock vocalist. Her personality is indelibly stamped on the band's work. She gets most of the limelight, and Stone the Crows have come to accept it.

For Maggie Bell herself life has obviously changed. Today she is used to riding in her manager's Rolls; lives in one of the most fashionable parts of London; and has a Lord and Lady as next-door neighbours.

On stage she cuts a somewhat frightening figure, a hard, tough woman totally committed ot the lyrics. Off-stage the contrast can be to sweet and surprising as she talks, gently, in an accent that's pure Glaswegian.

Q. When did you first think about singing professionally?

A. It musta been when I was about fifteen in Glasgow. I was really into jiving at the time, and I used to go to this seedy club in Jamaica Street. One night there was a group playing a certain type of music I'd never heard before. It was Alex Harvey, and they were doing things like "Bo Diddley, Gun-slinger," and I just stood there. It was completely amazing for me. I'd never heard that sort of music at all except for maybe a little Ray Charles.

After going for a while regularly, I went up to Alex and said: "Your name's Alex Harvey — my name's Maggie Bell. Could I sing with your band?"

He thought I was a bit oversure of myself, but I was really very very nervous. I only knew two numbers. I did quite well, he gave me thirty bob, and it became a regular thing. Then they got signed up to go to Hamburg, but my parents said I couldn't join them.

My father was against me singing. He said that musicians were a bunch of drug addicts, rapists — the usual thing.

What happened then?

Well, Alex had put me on to what records to listen to. Margaret Hendricks, a singer with the Raelets, Big Maybelle, Rossetta Tharpe — people like that, but I joined a group with Leslie's (Harvey, guitar — and Maggie's old man) brother called the Killing Park Ramblers. When that split I had to join a palais band — a fifteen-piece Mecca outfit.

That must have been quite a change for you?

Yeah, but I think it was FOR me. You know, I've got this thing about fate. I had to go through that thing, and it was good for me. It regimented my singing a lot, and taught me a lot about music generally. If I had to go through everything again I'd do the same thing.

After that I played with a group called Power, and we went over and played American bases in Germany until I saw a fifty-year-old private and thought "Oh s---."

A fifty-year-old private?

Yeah, well that's what the people were like. They used to just sit there smoking Kools and drinking beer, shouting at the group to get off. But again it was good experience, because we had to work six days a week four hours a night. It was hard, but good for me.

How did you get together with Stone the Crows?

I'd known the boys for a year, and when I got fed up with playing to Americans I came back home and formed the group. We started playing in a pub and took it from there.

Our managers Peter Grant and Mark London heard about us, and got us down to London to cut some demos. At that time they didn't realise I could sing. They hadn't really heard us until we got into the studio. They just thought it was an asset to the group to have a girl vocalist — it was something different.

Then we did the recording, and I'll never forget Mark's face when he came out of the control box. He came up to me and said: "I'll be straight with you, when we brought the group down we thought you were just going with Leslie; that's cool, and we'll give you a tambourine or some marraccas to shake. But that singing has completely blown me." Previously they just thought I was a girl with the group.

All through your career you've tried to stick to blues or r 'n' b. What is it that particularly attracts you to this sort of music?

Yeah, I think I've stuck to my guns musically all these years. Like, when I was with Alex or the Killing Park Ramblers, the material was much the same as the stuff I'm doing today. The thing that's changed is that my way of singing has become popular.

When I first sang, it was with Alex in that club in Glasgow. People thought it was devil music — voodoo, heebie-jeebie music. I suppose it was the same when Bessie Smith used to sing in clubs.

But the thing that attracts me to the music is that it's honest. Like, a blues is straight. It's about how a person feels, about experience, hard times, poverty and having to do without.

For instance, I love Joe Cocker because there's no pretension in his voice. It's totally honest. That's how I want my singing with Stone the Crows to be. The music has a lot to do with people's upbringing and backgrounds.

Has your background influenced your singing?

Yeah, it has a lot to do with it, just like it did with the black people. They were brought up in black ghettos — I was brought up in the Maryhill ghetto of Glasgow, which mebbe is the equivalent to an American working class area.

You don't miss any of the glamour usually attached to most female singers?

Well, I went through some of that before. At one stage I was brought down to London and put on tour round all the Odeon cinemas, with Crispian St. Peters and the old Seekers.

I had these managers who made me cut off all my hair and wear a corset.

I know they spent a lot of money on me, but after a while I had to tell them it wasn't my scene. I tried, but I just couldn't stand it any longer.

I liberated myself. I threw away the corset.

Are any allowances made within the group because you're a woman?

Women are stronger than men anyway, but I don't get treated any differently at all. It would be a drag if I was.

It must be a drag if you know people are constantly making allowances for you, because you're a girl in a band. We're all just human beings after all. There's no difference. We all just want to get it on.

Why did the original organist and bass-player leave Stone the Crows?

That was a stage where we weren't progressing anywhere. We just felt the two boys weren't happy, had a little meeting, and suggested that maybe they should go their own ways. Since then the group's moved on incredibly, especially in the writing. There's much more discipline.

Continued next page

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MAGGIE BELL from page 5

Suicide Sal and rockin' it up at 45

The last album was probably by far the best out of the three the group have recorded. How do you feel about it now?

Yeah, I'm much happier with it than with the first or second ones. Unlike those, I can play it without cringeing at certain things I've sung.

We're recording a new one this month, and it'll be different again from what we've done before. I think there'll be a certain blues base, but it'll be much more versatile — something of everything.

I might do another traditional song, and John Anderson has written the most beautiful song for us which we might use.

I think it's nice to get a bit of variety on an album, especially when you consider how much bloody money people have to pay for it.

On the group's own material it's mostly written by all of you. Is that right?

Everybody's ideas come into it as a rule, although each person can do their own bit individually. Usually the boys come up with a format or a riff, and I'll put the vocal melody on it.

I really dig that, because I don't care what anybody says. If somebody writes a song and wants the singer to sing it in one set way, you might as well forget it. Especially with today's music. A singer has to be allowed to put their interpretation on to it.

Maybe it's different for somebody like Clodagh Rogers, who'll have a musical director saying she's got to sing it in a certain way. But it must be like being a robot.

It'd feel like a robot to me, if I had to stick to reading the words off pieces of paper and sticking to the melody line.

I mean, when the boys come up with something I can sing it in seven or eight different ways. I could never do it straight.

Would you like to get more into writing yourself?

Well the trouble is I'm really bad at lyrics — really terrible. The thing is, people say to me that I can sit and tell a story, or talk non-stop, so why can't I get it down on paper? Maybe it'll come in time. Maybe I'm a slow developer in writing.

Shortly you'll be recording a solo album. Could you tell me more about that?

It's something I've wanted to do for a long time, but maybe, before, I felt I couldn't do because it's maybe material I couldn't do with the group — things like "Mockingbird."

There'll be a lot of interesting people on the album, like John Bonham. And Leslie West said he'd like to do some things. I'll be using the group as well, but I want to augment them. We'll just have to all sit down and decide what's best.

Has there been any friction within Stone the Crows because most of the attention seems to be focused on yourself?

I've had a little talk with the boys about this, and I don't think they mind. The point is, any good force is good for the group. Maybe I'm doing most of the interviews and they're slogging away writing material. But I'm doing one thing for the group, and they're doing something else.

Personally, I want to put all my energy into Stone the Crows, and the boys contribute a hell of a lot as well.

Individually they're all great musicians, and we dig playing with each other. The only friction that is really caused in a group is when they fall out musically. It's

not rows, or people falling out with each other that cause friction, but the trouble comes when somebody isn't digging it musically.

You seem to get quite a buzz out of being on stage.

Yeah, I think it was John Lennon who said it would be great if everybody went out into a field sometimes and just yelled. It's a release. And that's what I get when I'm on stage.

When I'm nervous or edgy or uptight, I get on stage, and after the first number I'm relaxed. It's a tonic — better than any doctor.

I could never give it up. Like, I was interviewed once and was asked what I'd do in three years' time, when the group was all over. All over? I told him I'll be singing with a rock group when I'm forty-five, and why not?

Is there some age barrier in rock, against what age you are?

You've been compared with Janis Joplin. How do you feel about that?

I think it comes about through the very fact we're two females in the rock business, and that maybe girls shouldn't do that sort of thing. What I mean is, I worked as a window dresser for a long time, and singing at night.

Now, when I go back to see my relations, they tell me rock is a hard game and maybe I should give it up and go back to window dressing.

They think it's not right somehow. And I think that's part of the reason for the comparisons with myself and Janis Joplin.

Like, she was brilliant. She gave everything to the business and opened a lot of minds — especially those of a lot of other girls.

Janis Joplin will go down in history, along with Bessie Smith and Billie Holliday. I've the greatest admiration for those ladies.

But considering the untimely deaths of all three, perhaps your relations have a point?

If you've got to go, you've got to go. I had an aunt who was a comedienne in Glasgow who was known as "Suicide Sal." She died at the age of 49, and I think my relations thought it was an early age to die because she lived the same sort of life as me.

But then, I might get knocked down on a zebra crossing tomorrow.

If you've got to go, you've got to go.

I suppose I should be flattered, though, that people try to protect me.

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The Music People

CASSETTES

IN THIS AGE of double and triple record albums the music-cassette is coming into its own. Take, for instamce, **Isaac Hayes' "Black Moses",** now available on **Stax 3508-002.**

This retails at 20p less than its record counterpart, a considerable point in its favour. And though the Cecil B. De Mille type presentation of the album may appeal to many, I prefer something more functional and compact. With space at a premium in this lack-of-space-age I know a lot more people will come round to my way of thinking.

There is, of course, one inherent problem with the disc-to-tape transfer: certain recordings are planned in strict order of track continuity, and these suffer when transferred.

Tracks have to be reshuffled in order to achieve a balanced playing duration on both sides of the tape, otherwise one can be left with excess tape at the end of the first side . . . and it has to be run off before one can commence the second side in the correct place.

In the case of Hayes' "Black Moses" the reshuffle means that 'Ike's Rap IV' is followed by 'Ike's Rap II' . . . while his third spiel is left until last! Pity the poor programmer. His lot is not easy.

Talk of cassette packaging reminds me of those excellent double-cassettes Polydor put out some time back.

To reassure buyers they were getting something a little out of the ordinary, Polydor made the cases slightly larger than usual and lined them with gilded inserts.

Bill Carter — who conscientiously keeps me informed of everything tapewise at Polydor — tells me the series sold very well, and that further additions to the line are envisaged.

In the meantime may I remind you of **"Allsortzasoul" — Atlantic 3522-003,** one of the best Soul compilations I have ever heard. Twenty-eight tracks including cuts like **Archie Bell & the Drells "Tighten Up", Roberta Flack's "Compared To What", Brook Benton's "Rainy Night In Georgia"** and **Otis's** original version of **"Hard To Handle"** make this tape an invaluable acquisition for Soulmen everywhere.

"Supergroups" **(Polydor 3574-003)** with the **Who, Cream, Area Code, Hendrix, Taste Fairport** and others is also another worth hanging on to. As I remarked earlier, they've been in the catalogue for some time now and have sold well — I hope they continue to do so, for their like is not obtainable on record.

The tapes should, therefore, be kept from the deletion heap.

Back to new releases now and the welcome news that **Precision** is issuing **Elektra** products beginning this weekend. The full listing hasn't come to hand at the time of writing, but I understand that catalogue items like **Judy Collins' "Wildflowers" (ZK4 42014)** will be accompanied by some currently unavailable material including **Tom Paxton's "Rambling Boy".**

If my memory serves me well, this was Paxton's first for Elektra way back in '64. It is to be hoped that further instalments of Paxtonia come our way in the very near future.

"Outward Bound" and **"Ain't That News"** haven't been around for a very long time now and new-found Paxtonites would welcome their release.

RCA's cassette production seems to have been a trifle lax of late. Some of the **Caprice** mid-price tapes, first promised in November, are only just being made available.

Perhaps the initial launch — about 80 tapes in all — was a bit ambitious. But whatever the reason all seems to be well now and this handy £1.75 line is making its way onto the retailers' shelves.

If I had to select one I think I'd plump for **Nina Simone's "Heart and Soul" (RCA MPK107),** a marvellous collection of tracks culled from **"Nina Sings The Blues", "Silk and Soul"** and the live **"Nuff Said".**

It's well recorded and good value.

Weekly look at rock and pop on tape

I know various manufacturers of cassettes would like us all to stick our necks into the sand and ignore blank-tape cassettes. But exist they do, and most of us **are** using them.

All right, so a lot of this home-recording is illegal — but why, oh why, did they make the hardware with recording mechanisms if they didn't want people to use it?

For those who indulge I offer two pieces of advice — pay a little extra for your tape — and don't be too enamoured with the playing time afforded by C120 cassettes.

Good low noise tape is now on the market — I use BASF HL myself — and for the extra few pence you'll get a much quieter background and better frequency response, thus providing greater clarity of sound.

Regarding the C120 — and it's noticeable that the highly praised **TDK Superdynamic** cassettes do not appear in C120 form — most companies admit that due to the thinness of the tape employed re-spooling can be a very dicey affair.

BASF now claim that their SM cassette has solved the problem, but I've yet to test this product.

In the meantime, I'll stick to C60s and C90s. Cautious; that's me. — F.D.

ROBERTA FLACK

Carole King's new single is 'Sweet Seasons' and 'Pocket Money.' It will be available from February 4th

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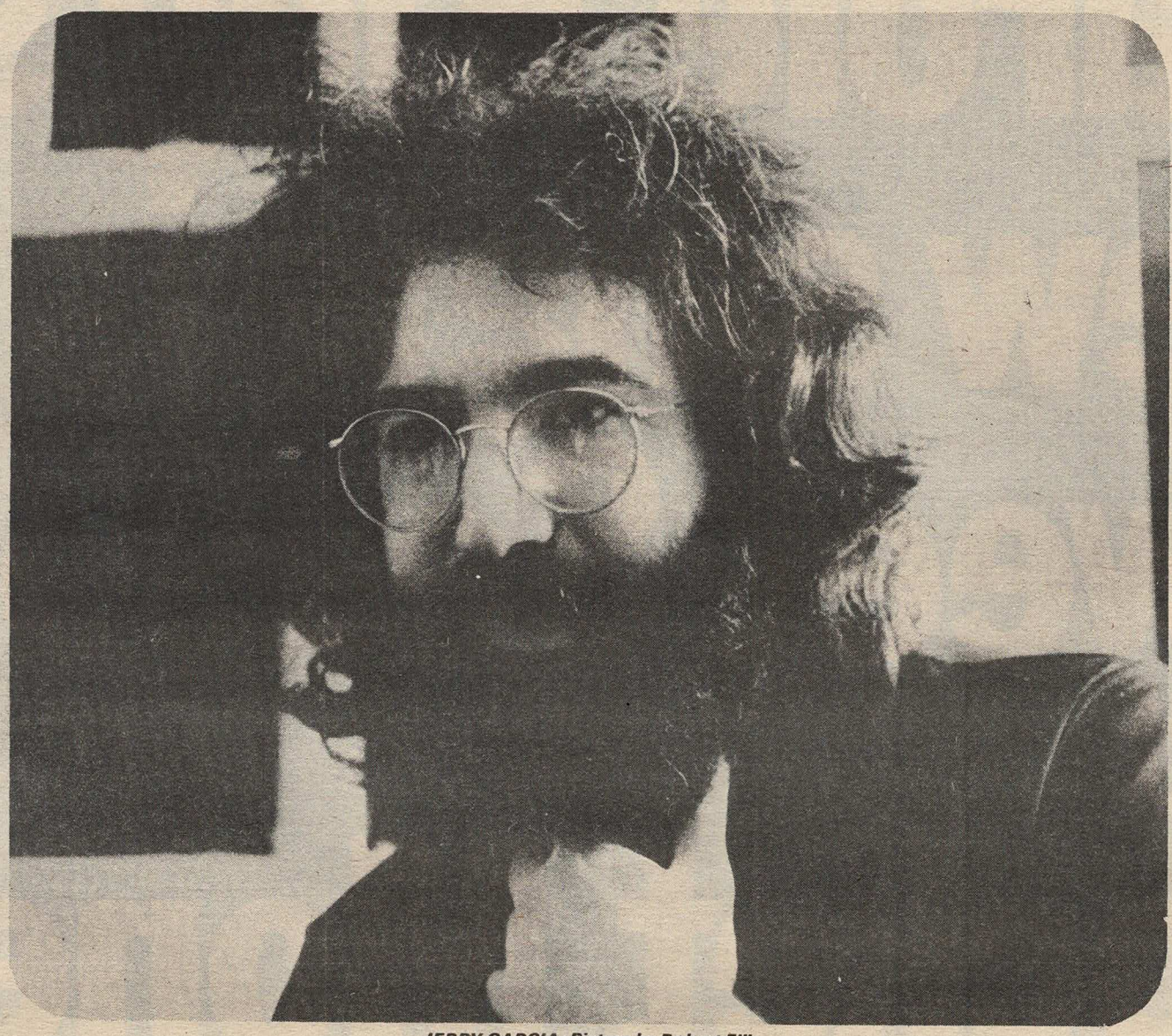
JERRY GARCIA :a rare interview



JERRY GARCIA: Picture by Robert Ellis

Roy Carr in New York: the problems of making the Dead NOT happen

JERRY GARCIA is on the brink of becoming a much-lauded and yet reluctant celebrity, and when I confronted him backstage at the Academy of Music in New York some days ago he admitted to a distinct paranoia of being interviewed. He feels people will take more stock of his spoken word than his ability as a musician.

I therefore tried humour in a bid to break the initial ice. "I have come", I intoned, "on a big silver bird, across the mighty ocean from the electric island of fog and rain."

He smiled — lowered his protective defence — invited my goodself up to his rather bleak second floor dressing room, and there, in the company of tour manager Sam Cutler and Hooteroller Howard Wales, we enjoyed a lengthy informal chat.

Speaking for both himself and the Grateful Dead Garcia endeavoured to explain his predicament: "As far as the Dead are concerned things are getting better and better. But at the same time they're getting worse and worse in the same direction.

□ □ □

"Unfortunately," he continued with a slight tinge of dispair in his enthusiastic voice, "what's starting to happen in America is that the Dead are turning into a star band, and that's not what we want. That's essentially what we are desperately trying to avoid. But it's happening, so now we're faced with the problem of seeing if we can make it **not** happen.

"In the direction of more success there are more weird trips involved, which don't in any way help my paranoia about being interviewed. Really, it's all stuff like that I want to try and avoid. You see, people look towards me as the leader. for the simple reason that I talk a lot."

Garcia then offered a strange paradox. "If it is at all possible, we want to try and avoid becoming successful in the sense of being famous. The thing that we're trying to do is de-escalate that escalation thing."

□ □ □

The only way to maintain any kind of equilibrium is to avoid the pitfalls that beset other bands in their exposed position, says Garcia.

"If we, as a band, can get it together enough to be able to pull that kinda thing down to a reasonable pace, and pull ourselves out of the record competition popularity contest, then we'll be satisfied," he concluded with a grin.

Garcia feels that as an individual he isn't being forced into the over-kill syndrome that plagues the like of Eric Clapton or Alvin Lee. "It's something quite different," the victim murmured.

"It's like the fact that you're interviewing me. Not because you've never heard of me, but because you have heard of me." He elaborated: "I've only agreed to do this interview because you're into what we play, and because I like you as a person as opposed to the media that you represent.

"I don't know what that means to you, but there's no other way that I can relate to it. But at the same time, when all this gets out into print somebody's going to look at it and then I'm going to have to deal with what that was.

"You see man, it's just a complex little energy swirl that you and I are creating right now. I often wonder about it, because I have to end up relating to what I said a month ago."

Then, without pausing for a breath, Garcia burst out laughing as he added, "Luckily nobody takes it quite as seriously as I think . . . do they?" After deliberating on that particular question, Garcia conceded, that for the reader it's interesting to read about but in the end it's the music that gets them off. "They'll read an interview once or twice, but hopefully they'll play an album a lot of times."

To the observer, the Grateful Dead are the definitive American rock band, the epitome of what could loosely be termed a self-reliant unit.

Garcia agrees in principle but states, "Whatever people think about the Grateful Dead is a huge misconception and we seem to spend all our energies patching up this misconception.

"We're only self-contained to a point, because we survive on the basis that there are a lot of people willing to support our trip by coming to our concerts and buying our albums."

Garcia then went on to give a brief run-down of the internal workings on the Grateful Dead's commune. "Our scene is that the band is like a locomotive. It's not solely the financial thing because everyone connected with us works on that as well. Within our scene there are people involved in diverse and very worthwhile jobs that help contribute and make the whole thing work smoothly.

"The result, is that it allows us to do what we do and hopefully everybody gets off in some way or another. But," he emphasised, "we're not people that make a lot of money and give it all away to other people. What the Dead has got is it's very own little survival unit."

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Though this method of close co-existence is geared to their own specific requirements, Garcia admits that he can't offer an opinion as to whether their modus operandi could apply to other bands.

"It's just like saying, will your shoes fit somebody else? I just don't know," was his conclusion.

He offered an example. "We have these guys who do a lot of work for us like running our p.a. and it just so happens that the head of that company is Bob Matthews who is also our recording engineer. They make professional equipment and fine instruments.

"It's experimental in that it's the first of anything and as they seem to be the only people moving in that direction we're naturally trying to work in a completely compatable environment with them."

When asked how he would describe the Grateful Dead, Garcia grinned and uttered one work, "Bums."

□ □ □

Explaining himself, he revealed, "The Dead's whole scene was passed struggling, because when we originally came together we'd already given up, we didn't really care, that was our tradition. "We said, F*** it, why struggle . . . why do anything. F*** it all . . . F*** everything."

It is because of this philosophy that Garcia feels that the Grateful Dead have at their own motivation managed to plod along and still maintain their sense of purpose.

With a wink, he added, "And the great thing is that we're still getting away with it." And with that statement, the very reluctant and very involuntary celebrity picked up his guitar and ambled on stage.

Blues night at Lanchester

IT IS NOW four years since the true Blues artists were brought to this country to appear together in concert. The opening night at Lanchester Arts Festival provided this.

Along came Eddie "guitar" Burns, Mickey Baker and Lightning Slim. It wasn't the line up promised, but boy it was good enough. There is a certain nostalgia at hearing the blues come from the men who care and certainly the crowd who filled the Main Hall were more than happy with the performances given, with a long, three cornered jam ending the evening.

Though the whole atmosphere at the Festival was pretty cool, and the organisation not all it should be, the enthusiasm of the players compensated for this. Backed by Brunning-Hall, Eddie Guitar opened the evening. He was a surprise.

Last year there was Arthur Crudup, who as well as doing an electrical set also played acoustic. Eddie played electric. The result was rocking blues — certainly not pure rock and roll or blues. And it was this pattern that was continued through the evening.

The long spell Eddie has had off the road didn't seem to prove a hang-up, in fact he grooved along quite nicely. His style was not so smooth and sophisticated, but it was his own, and he proved his versatility on guitar and mouth harp.

Perhaps it was the fact that both Baker and Burns were backed by the same band that led to a similarity between the two artists, though the pure technical ability of Baker showed his obvious maturity as a session musician.

He rocked too. "Kansas City" was one of his numbers and in many ways the funk replaced what I expected to be pure blues.

The blues guys seemed to have found a palatable musical approach for the LAF audience, and in many ways it was a good thing, even if not wholly representative of the artists own musical styles.

Lighting Slim was perhaps the rawest of the three. He was earthy, and with the help of Jellybread chugged along steadily, playing both old and contemporary blues.

Needless to say with the audience feeling fine after such rollicking good shows, the three jammed together. And that was rock all the way.

"My Babe" was one of the numbers, and then a tune roughly based on the "Tootie Frutie" riff. The vocals were passed around, and all three played guitars. Certainly it was the highlight of the evening — but a question does remain:

Was it really a pure blues night? I don't think so, but it was good. TONY STEWART.

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Misunderstood Mellotron

INSTRUMENTS

By TONY TYLER

MELLOTRON is both a consistently misspelled word and a consistently misunderstood instrument.

In the seven years since its inception — and subsequent adoption by groups — the Mellotron has acquired an eerie reputation as a sort of cold, inhuman device calculated to steal the souls of true musicians and to lock them away for ever, genie-fashion, on unfeeling magnetic tape.

All of which is a little unfair to a device that has numbered among its adherents and owners the Moody Blues, Felix Pappalardi, King Crimson, the Beach Boys, Yes, Barclay James Harvest, Stevie Wonder, Pink Floyd... the list is endless.

John Lennon owns one, Hendrix used one (on "Midnight Lamp"), and the Airplane have ordered one.

So, with the antecedants established, what exactly **is** a Mellotron?

Basically a 35-track, 3-channel tape re-play deck, it is not really an instrument at all. It's more of a machine — albeit operated like an organ — which "plays" pre-recorded notes from whatever instruments are available on its three channels of tape.

To voice the Mellotron, separate recordings are made of a musician playing a continuous note for four bars at a steady level on, say, a flute; the result is put on tape, looped and fitted into the mechanism of the tape frame. When the corresponding key on the Mellotron is pressed, the replay head is activated, and the listener hears a continuous flute note.

Now repeat that 34 times and you've completed one of the three channels.

Now, the Mellotron is also fully polychromatic (i.e. capable of playing chords), more than one key depressed at the time will produce more than one flute — each contributing part of the chord. The effect is dramatic; or, as one aesthetically outraged musician put it, **Mellodramatic.**

That's how it works. But there are snags: political, aesthetic and technical.

The political objection comes from the Musicians' Union with their dislike of recordings being substituted for working musicians (this is a reasonable objection, but surely the MU is being slightly optimistic in assuming that Mellotron-equipped groups would otherwise hire thirty-odd violinists, etc?)

The aesthetic objections are more valid. The Mellotron's sound has been criticised as being "cold", "unemotional", and all the other bell-book-and-candle curses from the committed musician's fearsome armoury of expletive. And, realistic though the Mellotron is, it never sounds like a string orchestra as much as it always sounds like a Mellotron.

But it is not claimed to do otherwise "with all its versatility and effect, the Mellotron is, in fact, comparatively limited in its choice of voicings," says Peter Nichols, a Director of Mellotronics Ltd. "Any instrument with a large amount of initial attack is obviously going to be difficult to record as a continuous tone on a loop of tape. Therefore the Mellotron is limited to voicings that have a swell characteristic".

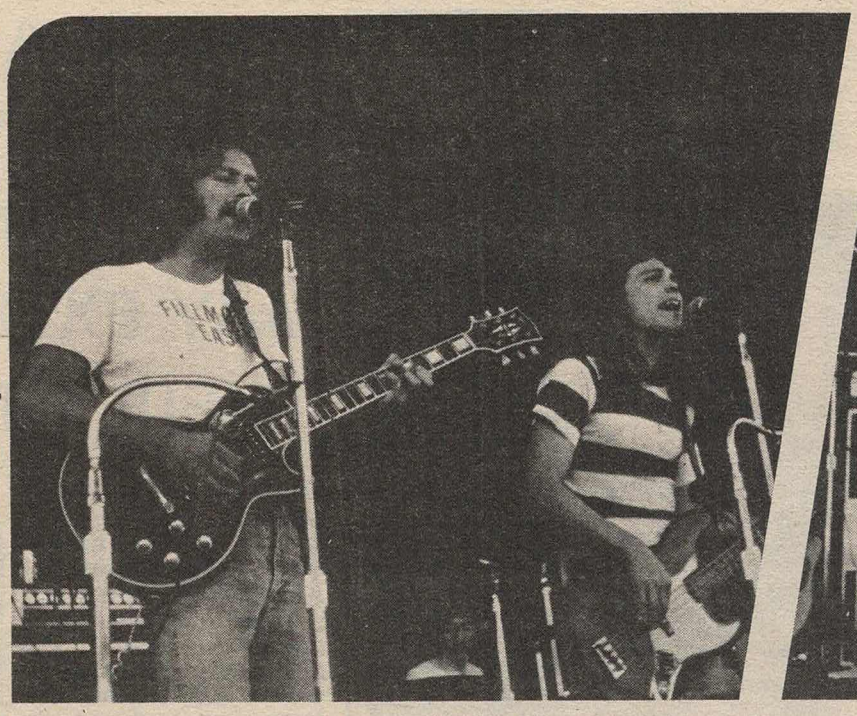
The technical snags with the Mellotron are largely confined to the occasional breakdown, and to misuse of the controls.

"With the old Mark 2 (the "Mark 3" is sold as the Model 400), we had a fair amount of breakdowns", admits Nichols, "but don't forget that the Mark 2 was never designed to go on the road."

The earlier Mellotrons were certainly a lot different. Finished in polished luxury woods, the Mark 2 was equipped with two side-by-side keyboards; the right-hand manual functioned as a solo section much as the Model 400's single manual does now. The left hand keyboard was devoted to "backing rhythms" and to a few special effects, such as peals of bells, or a fast run on flamenco guitar. Needless to say, these selections found no favour with groups, and this keyboard has now disappeared. The Mark 2 also came equipped with a fun-for-all-the-family handbook, complete with introduction by Eric Robinson. It was aimed at the suburban home living room.

Then the rock world got to hear about it . . .

Next week: How rock pioneered the Mellotron.



POCO on stage (l to r): PAUL COTTON, TIM SCHMIDT and RICHIE FURAY.

DOWN HOMEY POCO

TALK ABOUT POCO and you'll most likely get one of two polarised reactions: either a blank non-awareness, or something along the lines of "Poco . . . yeah, nice one." Poco is the band — the first band in fact — that rose out of the Buffalo Springfield ashes (most people know them for that at least) with a warm buzz in this country that fizzled into semi-anonymity.

Those that got to hear Poco's music tended to stick around, but not many got that far. CBS didn't help either, early on, by neglecting to issue over here that first Poco album at the time the initial '68/'69 interest was sitting up begging to be tapped. Yet it has to be said, too, that Poco themselves, in the time that's passed, haven't laid on the heavy promotion bit on their own behalf.

Nevertheless, despite the sparsity of attention from the U.S. rock press ("They don't come along to our concerts" shrugs George Grantham, the drummer, more in search of a reason than offering one) Poco have gigged hard around the States in recent times and accrued for themselves a reputation as one of the really outstanding live bands.

This week they arrived in England to start a short British tour tonight (Thursday) — their stop runs for eight days — after a series of concerts around Europe. It's their first time out of the States, which is one solid reason why, on this side of the Atlantic, knowledge of them is limited to their illustrious pedigrees and a couple of albums that, according to reports, lag behind their on-stage charisma.

"I guess we haven't had the hype behind us that we should have done," concedes Grantham on the topic of media coverage. Truth is, anyway, that they're not the kind of band to employ the forces of the publicity machine; rather they're a modest, friendly little group well into the kind of kid-next-door down-homeyness that sets out to diminish the chasm between Auditorium and stage, audience and performer.

That's not meant to sound cynical. Poco is not a pretentious band, nor a fraud. When they finish off a set coming to the front of the stage arms over shoulders like a line of chorus girls — only bowing and smiling thanks, instead of high-kicking out — there's a hint of condescension.

No airs and graces either. You can't get more down-homey than Timothy B. Schmidt's earnest fresh-off-the-campus face, matching his earnest fresh-off-the-campus name, or Rusty Young's toothy grin, short hair. Sorry if I'm sounding cynical again.

Musically, they're a fine all round proficient band, as heavily accented towards the lyrical and melodic as you'd expect from their past. Young, Poco's dazzlingly-accomplished young pedal steel guitarist, is a staunch upholder of *the* song, *the* melody as a lasting piece of music against the ephemerality of the 12 minute jam.

Their strength is as a band. Richie Furay, the one remaining member of the old Springfield now that Jim Messina is some nine/ten months gone. Tim Schmidt, the bassist, and Paul Cotton, Messina's replacement, provide an excellent store of original material while, at the same time, contributing the harmony vocals that power Poco with such youthful exuberance.

In the vocal department, Furay is the non-nonsense up fronter, closely followed by Schmidt, with Cotton's voice a contrast for its compelling, quivering quality something reminiscent of Neil Young. All three lung-bursting together pin you back in your seat, the voices chopping and interchanging with dazzling precision. Bang-bang youthful vitality, "wooden" or electric.

I saw them in Copenhagen on a jaunt laid on by CBS records. On one of the Danish capital's coldest days of the winter, the band drew a moderate but highly appreciative crowd to the Tivoli concert hall.

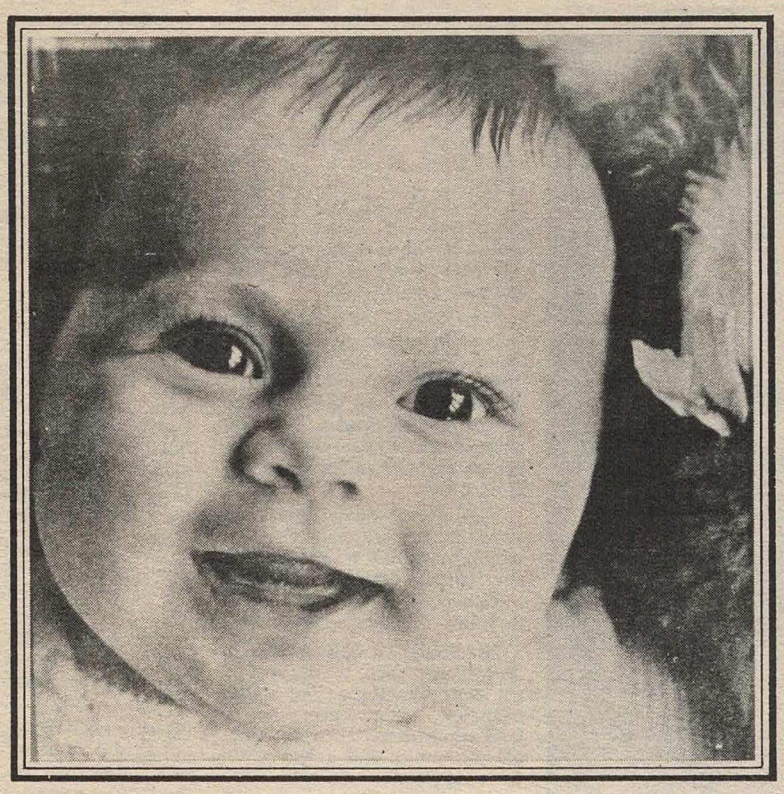
NICK LOGAN IN COPENHAGEN

In a venue with as much warmth as our own Festival Hall it was a measure of the band's panache for communication that they created atmosphere out of nothing.

With an immediately impressive sound system, the band opened with a couple of numbers from their live "Deliverin'" album, Rusty Young's pedal steel snatching the early attention but Paul Cotton's electric, then acoustic, lead coming through to sneak its fair share of attention. Cotton's proved a meaty addition to the band, as a writer, singer and guitarist. His "Ol 'Forgiver" and "Bad Weather", both from the new "From The Inside" album, are two of the strongest melodic items in the set.

The set itself is a mixture of melody and down

Continued p.36



The Hollies
new single
The Baby

polydor
MARKETED BY POLYDOR

Young's paid his dues

By DANNY HOLLOWAY

ROY YOUNG HAS been paying his dues for a long time now and, finally, he feels his time has come. After one single and a split with RCA the Roy Young Band signed with MCA who've just released his first album, "My Funky". He's really proud of the set and he hopes it'll establish him with a wider audience both here and America.

He tells me: "We started writing and recording in August. We recorded in two different studios — the first half in the old De Lane Lea place and we finished the other four tracks in a little studio in Wales called Rockfield. It's quiet and fantastic.

"You get the horrors when you first go there because, well, it's like a farm, and you get the impression you're recording in a barn or something. After a while you adapt yourselves to thinking you're really in another studio. In fact, I'd really dig to do another album there."

Who writes in the band?

"I think everyone can write, but in actual fact, the main guy who has done so much for me in writing is my drummer, Cliff Davis. He's been with me the whole time, for two years, and he's really been like half-part of me. Everything on the album is original with the exception of the Band's 'Rag Mama Rag,' which is our new single."

Young has an eight piece outfit at present, but he wants to augment the horn section between five and ten pieces, depending on what they pay for the gig. His usual line-up includes three horns, and, frankly, he's well-earned a reputation as one of the country's top club bands. Does he plan to keep up the busy schedule?

"In regards to working a lot, I'd really say that the Roy Young Band begins with our new album. We **had** to do all that work. We've only had two singles released in the previous two years, and you can't make any kind of a big thing out of two singles. So we had to work a lot.

"Like in the old days, before records and radio were invented, you had to work up and down the country to earn a reputation. It's been a hard climb, and this is where I believe it really begins, because we can get out to a larger area."

Does this mean America?

"Yeah. The album is released about the same time over there, and that's my big ambition. And people that've seen us say that we'd go down a storm in America, so that's it. We've had no end of offers to go over, but I don't want to earn my reputation purely on the road, like I did here. It's just too big.

"I don't think it would be good to go over to the States too early. It'd be best to let the album get played around a bit, and to give the people some indication of what the sound is about, and then to lay on them what I look like, and how I perform. Then they can connect the two."

With his profound knowledge and experience in the rock and roll field, I was interested to hear Roy's response to my next three questions. First: What does he think of, say, the comeback of the original rock and rollers like Chuck Berry and Little Richard?

"I don't believe that the circle returns so that rock and roll will come back as big as ever. I don't believe that. I think it has to be changed. It has to be a little more technical to keep it interesting How a band can go on, and play straight rock and roll for over an hour, is beyond me.

"To me, Little Richard is one of the guv'nor singers in the world. It's amazing to me how he keeps it going. It's either financial, or maybe he does it because he's stereotyped. And that's what they want to hear."

What did he think of groups like the Wild Angels, who play copies of the old hits?

"I've worked with them, and they're great. And as regards to the authentic rock and roll they're one of the guv'nor bands around. You can sit out there with your eyes closed and maybe drift back twelve or fifteen years. It sounds fantastic, but as regards to their careers, well . . . I don't think they could become superstars out of what they're doing."

And finally, what did he think of modern day bands like T. Rex who are into rock and roll, but express it in their own way?

"Again, we've worked with T. Rex and I dig the guy, and he's down to earth. He believes in what he's doing and he's scored. I think that's the aim for anybody today. He's into sort of a rock thing, but it's different. Plus he's got his image going for him."

'STALE' AMERICA NEED A NEW ACT — AND THEY MAY EXTEND THEIR LINE-UP

IMPERIAL COLLEGE, London, was America's last gig before their current tour of the States. Backstage it was more than a little chaotic, with the dressing room packed out with American high-school types in teeshirts and tennis shoes. Everybody, it seemed, who had ever known the group had come to wish them well.

AMERICA's bassman Dewey Bunnell

In the midst of it all, Gerry Beckley, Dan Peek and Dewey Bunnell attempted to tune their guitars while reflecting on the changes brought about by the recent success of their single, "Horse With No Name".

"Ever since we appeared on "Top Of The Pops" our audiences have been getting a lot younger," said Beckley. "There were a few girls in Scotland who even screamed at us.

"As we've never been through it before I suppose it's all rather flattering. There's been a lot more response and freaking generally, especially when we play the single. But I think there's a danger in appealing to just a young audience."

BELIEFS

Basically the group have no wish to get into the T. Rex syndrome or aim exclusively at the singles market.

They've always felt more interested in albums, feeling that this is the medium where they can best express themselves. The single's huge success rather took them by suprise. Obiously it's helped the group — but it hasn't changed their basic musical beliefs.

"We want to try our own approach to the market," said Bunnell. "We know how we want to present ourselves, and we want to stick to that without this stuff about singles interfering.

"Already our record company have been on to us about a follow-up, and we've told them nothing's planned. And at present there isn't. We don't want to release a follow-up single as such. Maybe a single at a later date, but not as a follow-up.

"The thing is, we haven't really trapped what we want musically from albums," added Beckley. "Both Dewey and Dan have tons of songs stored up that could be turned into hit singles. But we'd never dream of releasing them — except perhaps under an anonmous name.

"We were writing single-type songs in the very early days — simple songs that no longer hold our interest. Commericaly they stack up, but on the level of what we want to get into — they don't.

"Basically we want to keep a serious approach to music and get more into things like undermelodies . . . give every song a little catch rather than the same old harmonies and guitar parts. It's a big step."

America have now written about half the material for their second album, which they'll record on their return from the States. On a general level it's a good indication of how the group are thinking.

"We want to keep the whole thing running, so we'll maybe play little interlude parts to tie the tracks together," explained Bunnell. "Hopefully the tracks will run into each other rather than be just separate tracks. I think when you're listening to an album it's good to hear a whole side flow."

"To me, albums like our first one tend to sound like those 'Greatest Hits' records after a while," said Beckley. "It sounds like somebody has taken a whole bunch of singles and just lined them up. It's not really using the full potential."

The success of "Horse With No Name" has also helped their debut album into the charts. It came out over six months ago (to fairly varied reactions), so I wondered how the group felt about it now.

"I personally always feel it's like the first three pages of the diary of our musical lives," said Bunnell. "You can't erase it and you don't want to.

"After we finished making it we were so sick of hearing it that we didn't want to know. We lost sight of it completely. But now it seems to mean a whole lot more.

"Possibly the lyrics are a little naive — as many people said when it came out. But they're real in the sense that that's what we were doing at that time.

RE-BIRTH

"Really, most of our thoughts over the last couple of weeks have been on this American tour. I guess we go to bed thinking about it every night, None of us have been back for several years, so just on that level there's a great curiosity to see the place.

"We'll be doing the same act that we've been playing over here. After all, there's the same job to be done.

"It's going to be strange in a way. It'll be like a re-birth — starting all over again.

"The trouble is we've been doing this set now for so long we got tired of it about five months ago," said Beckley. "We've got the numbers down pat, we know them backwards, and they've been taken to their fullest extent. The only thing that creeps in is a little bit of staleness, which we try to avoid.

"We're going to think deeply about live performances over in the States. Maybe we'll add another member . . . there's still a bit question mark on that. But at the moment we've taken it as far as it'll go."

James Johnson

Da Doo Ron Ron
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CASHBOX—Pick of the Week
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SIFFRE: RELIGION IS DEGRADING

OUTWARDLY LABI SIFFRE retains all the confidence in the world and yet he says it wasn't so long ago he'd go out on stage with legs shaking so much he'd hope the audience would presume he was tapping his feet in time to the music. Even now he says the moment the light goes on in a studio it means instant personal tension.

"If I've got something important coming up then I tend to get a sore throat, or a cold. It's happened so often now that I think it must be psychosematic. In the studios it's still very much a love/hate relationship. I like recording but I find it difficult and exhausting — possibly from a nervous point of view.

"I'm working on my new LP which is a development from the last one. There aren't so many love songs this time, but I won't be delving into social comment. There are lots of things I do feel strongly about, but I just can't write about them.

"If something gets through to me enough . . . o.k., I'll try and write about it."

Siffre wrote his first composition three or four years ago. It was, he says, a typical first song: "Dreadful, although I thought it was very good at the time. The usual theme — 'woe is me, nobody loves me'. The first acceptable thing I wrote was called 'Once Upon A Time' — I wrote that about six months later.

"Now, if I start a song, I know if it is dreadful before I finish it. I generally write for myself, but on the odd occasion I'll start a number and know I'll never sing it. So when it's finished I hand it over to the publishing company."

Like most writers he'd like other people to record his material but he adds guardedly:

"There's no one person in particular Id like to write for, but there are a lot of people I'd like to do my songs. I get quite close to my work, and I'd hate to hear it sung badly. You see, the general public — when they hear someone singing badly — generally think 'what a bad song'. Which isn't always the case."

As a child Siffre had aspirations of becoming a classical pianist but these were dropped "because at that time there were a lot of social pressures against doing music." When he finally announced to his friends and family his intentions of going into music full time (this time in a group, not as a classical pianist) their reaction was one of horror.

"I met with a lot of opposition, which in a way is a good thing. Because if you are going to do something like sing, or act or paint, you have to realise it's not going to be easy. And if you can come through it, despite all, then people do take you more seriously.

"I can't have seen myself doing anything else but something associated with music — I would have stuck at it till I was at least sixty. I'm slightly stubborn."

On stage he's mainly into acoustic guitar, although he'll turn to the piano for a few numbers. He laughs when he recalls the writer who reviewed his act and called him a multi-instrumentalist. "I suppose they got that idea because there were a few guitars lying around the place."

In fact apart from piano and acoustic he can play a little bass, and on the odd occasion he says he's been known to have a blow on a recorder, or a twang at a triangle. "It all depends on how things go at a recording session — if I think that for three bars we need a recorder or triangle, then I'll sit down and learn just those three bars. But if I had to say what I played properly I'd say guitar. I merely dabble with the piano.

"I remember wanting to play like Lightning Hopkins and Wes Montgomery straight away — but I'd always come up against a brick wall. So I'd get to the stage where I'd give it up altogether, and then pick it up again about six months later."

Now he owns six guitars; says he'd have sixty if he could afford it.

"If I'm feeling very fed up, and want to cheer myself up, there's nothing better than buying a guitar. Not that I need to get depressed. I just find it easier to be sad than happy. But I wouldn't have written the songs I have, if I weren't me. Some of my best songs have been written when I was slightly stoned. Simply, that's when I'm depressed."

Siffre is one of those few singer/songwriters who admit to there being no message in his songs.

"Songwriting is a way of having conversation with the rest of the people, which is why I don't believe in this 'what is your message' bit. I'm not trying to convert people to anything. Sure I feel strongly about certain things, religion is one of them. But with my songs it's definitely a case of take it or leave it."

So does he then compromise in his lyrics?

"No, but then you have to realise that songwriting is not all inspiration and hand to brow. It's 60 per cent inspiration, 40 per cent maths. You get to learn how certain words will lead you to a dead end.

"Love, for instance, is a rotten word to end a line. Then again, if you're not going to rhyme you kind of have to work the song out in such a way it flows right.

"For me, melody and lyrics usually come together. But when the words come first it's easier to add the music".

Recently a lot of Siffre's work has been in clubs on the northern circuit. He would prefer, he says, to do colleges:

"I would like to do more colleges and concerts not only because they come to listen, but it's vaguely assured they understand what I'm singing about. When I'm appearing at a club, one side of it I don't like is going away from London. At first it was very difficult to be in the hotel all day. But I'm getting more used to it".

Siffre is his greatest critic:

"I am very critical about my work. If I think something is rotten, and someone else I know says I was fantastic, he either has no appreciation, or he wants something. My spare time tends to be taken up by writing — I know I don't practice as much as I ought to."

Although managed by Peter Gormley who looks after people like Cliff Richard and Olivia Newton-John, Siffre has so far avoided the trap of being associated with the goodliness of these artists. Unlike Richard, he is not a devout Christian.

"I went to a Monastic Institution, but I'm anti-religion. I find it degrading.

"I think it's time we all believed in ourselves, rather than something of which we have no proof.

"Possibly if we believed in ourselves a little more, instead of astral bodies or hip talk, then we might get a little more done.

"But just because I believe this, it doesn't mean everyone else has to. I don't believe in being a spokesman for the younger generation. Having a record in the charts doesn't make me a philosopher."

JULIE WEBB

"If you liked Osibisa's first album, then this one will flatten you, because it's a whole lot better.
"When they first entered the studios no one quite knew how to capture and contain the wild excitement of their live performances. This time around they've got it all onto the record. The sound is thicker, fatter, and needs no imagining at all to convey its message in full."
RICHARD WILLIAMS

THEIR NEW ALBUM "WƆYAYA" MDKS 8005

A pop 45
Chart smash

CHICORY SOUND COST £20

AN ITALIAN SONG on which they're they've featured the moog synthesiser gives Chicory Tip their first chart single, and this week it's jumped high in the NME listings. Yet the instrument that for most people 'makes' the single was in fact played by Chris Thomas, a record producer acting as a session musician.

Thomas was paid £20 for the session which he says was an afternoon's work. He won't be receiving any royalties.

Chicory don't try and pretend they play moog on the record, which is to their credit, but they do insist they can reproduce a moog sound for live appearances.

Lead singer Peter Hewson told me:

"I don't think it's any problem at all reproducing the sound of the record — our lead guitarist, Dick Foster doubles on moog, and although it's not the same moog used on the record we have been able to re-create the sound."

Chicory's moog was, in fact, specially built for them, and they have their own sound engineer.

Thomas agrees it's possible to reproduce the moog record sound live. "I should imagine so," he says, "because a lot of the things were reinforcing the bass guitar sounds."

Three members of Chicory, the lead singer, bass player and lead guitarist, have been together since school days. And although they have played in other bands, they say they've probably played for seven out of the nine years they've known one another. Brian Shearer, the drummer, joined 18 months ago.

Playing long guitar or drum solos isn't their interest, say Chicory Tip. They're more interested in creating an atmosphere playing live.

"We're stompers, basically — I'm sure atmosphere music, where you get a lot of reaction going with the audience, is coming back. There seems to be more enthusiasm from the younger kids.

"We really do like playing ballrooms — we're aiming for the kind of reaction you used to get when you saw a band and shivered from the impact. And one thing we've found is that the days of the screamers are back."

The kind of material the band features on stage is what it terms "selective standard material". Usually the members find a number they like, dissect it completely, then do their own arrangement.

'Son Of My Father' started off life on the Continent, and such was the interest in the number that the band recorded it and put the finishing touches on over Christmas Eve.

Peter Hewson: "We changed the lyrics slightly to give them more meaning. The direct translation didn't exactly make sense any more."

And moog player Thomas: "The producer played me a version which was either Italian or German. I can't remember which. But he asked me to simulate the sound." JULIE WEBB

Screamers are back

Singles
reviewed by DANNY HOLLOWAY

MEDICINE HEAD

RAY DORSET

JIMI WOULDN'T HAVE LIKED THIS SUB-STANDARD DISC

CARPENTERS "Hurting Each Other" (A&M). *Another schlocky record from the corny brother and sister team. The song is typical of the stuff this group has always recorded (with the probable exception of "Superstar", on which they managed to out-do Delaney and Bonnie). Next!*

MEDICINE HEAD "On The Land" (Dandelion). *Although the flip side "Kum On" is actually the A side, I found this tune much more magnetic. It was recorded with the old line-up, unlike "Kum On" which features Keith Relf, John Fiddler and John Davies. "On The Land" is a catchy little ditty with that familiar skip beat which was prominently introduced by The Band. The sound is raw and basic . . . somewhat like the best T. Rex stuff, if they'll pardon the comparison. This song would dominate the charts if the record company would flip it over. It's a winner.*

JIMI HENDRIX "Johnny B. Goode" (Polydor). *I'm sure Hendrix would never have fancied releasing this Chuck Berry classic as a single, purely because it's not up to the standard of his studio recordings. As a live recording it could suffice for most. But it's not Hendrix at his best. The flip is another live cut, "Little Wing" which sounds amazingly like the recorded version. Almost note for note. And it's nice for his intricate playing and sensitive feel. Raw beauty. (Both tracks are taken from the LP "Hendrix In The West", which was in turn taken from the film "Hendrix At Berkeley" now in circulation.)*

JAMES BROWN "I'm A Greedy Man" parts one and two (Polydor). *He's got to be a greedy man, or else he would have stopped recording this kind of tripe years ago. Leave it to Brown to be unimaginative enough to take one riff and run it to death with some grunted slogan pushed over the top with a few squeals thrown in for good measure. And what's worse, watch a couple of thousand idiots run out and buy it. Stop dancing, toe-tappers just long enough to listen!!*

POCO "Just For Me and You" (Epic). *It's always good to hear this act, which is now of course here in Britain. It's a Ritchie Furay composition produced by Steve Cropper. The Poco magic shines through but this one took two or three spins to hit me.*

CAROLE KING "Sweet Seasons" (Ode). *It's a track from Carole's "Music" LP and it contains that distinct King sound which has brought her millions. The track is a creeper, but it's commercial enough for anyone's chart. Her message is: "I want to give it all I've got/I don't want to waste it." Lou Adler achieves his usual impeccable production job.*

JELLYBREAD "Down Along The Cove" (Blue Horizon). *The charts could certainly do with a little funk/rock in the like of this Dylan tune produced by the respectable Mike Vernon. The slide guitar and skip lead bass riff, with harsh bluesish vocals, result in a winning combination. Jellybread's interpretation must be credited for taking the Dylan song into a new dimension.*

THE TEMPTATIONS "Superstar (Remember How You Got Where You Are)" (Tamla Motown). *Here comes the Tempts again, taking all the latest cliches and trends in the soul world and trying to fit them all in one record. The impact is hard-hitting and the production is fine. The vocals are strong, too. I don't particularly like it much. It'll probably be a hit. But the beat is strong and Pan's People will most likely go wild for it. I just see those little backsides wiggglin' now.*

HAMILTON, JOE FRANK AND REYNOLDS "Daisy Mae" (Probe). *These are the guys who had a big American hit with "Don't Pull Your Love". This one has superb production and a strong beat. The words are a bit trivial but the harmonies and vocals make you forget about this. Could be a good discotheque hit.*

DENNY LAINE "Say You Don't Mind" (Deram). *This is a re-release from 1967. It's a good original tune, but probably won't get the plays to hit the chart. The lyrics are nice but the strings travel a thin line towards being over-produced. Denny treated it cautiously and I think he won out in the end. Colin Blunstone recently had an interesting version on his "One Year" album.*

DONNY OSMOND "Hey Girl" (MGM). *This is the Goffin/King song, originally a hit by somebody Scott. A little on the slick side, but it's commercial treatment. If you were looking forward to the new Carpenters', buy this one instead.*

OUTSIDE CHANCE

RAY DORSET "Cold Blue Excursion" (Dawn). *This is from his forthcoming solo LP of the same name. The sound is "bigger" than Mungo and he sort of freaks around and sings along with his guitar notes at one point. Good Luck.*

ROY WOOD "When Gran'ma Plays The Banjo" (Harvest). *I'm a Wood freak and I was disappointed at this trash. It's got all the potential the charts require, but may the God of Self-Respect steer it towards failure. This could've been a Ray Stevens "gimmick" record and you wouldn't have known the difference. It's culled from his solo album "Boulders". I hope it's no indication of things to come.*

CAT MOTHER "Letter To The President" (UA). *A Canned Heat type of boogie shuffle from the new Cat Mother, produced themselves and executively produced by ex-Hendrix manager Mike Jeffrey. Mediocre hard rock.*

NAZARETH "Dear John" (Pegasus). *Slightly better than the Cat Mother single. Good promise.*

THE HOLLIES "The Baby" (Polydor). *Their first single for Polydor, as well as their first with their new lead singer Mikael Rickfors, a Swede. His voice is strong and the production is good on this Chip Taylor penned tune. There's a Joe South sitar/guitar in the background. But the Hollies seemed to have lost their own distinctive sound with the departure of Allan Clarke.*

A GREAT NEW SONG!

TOMORROW'S A NEW DAY

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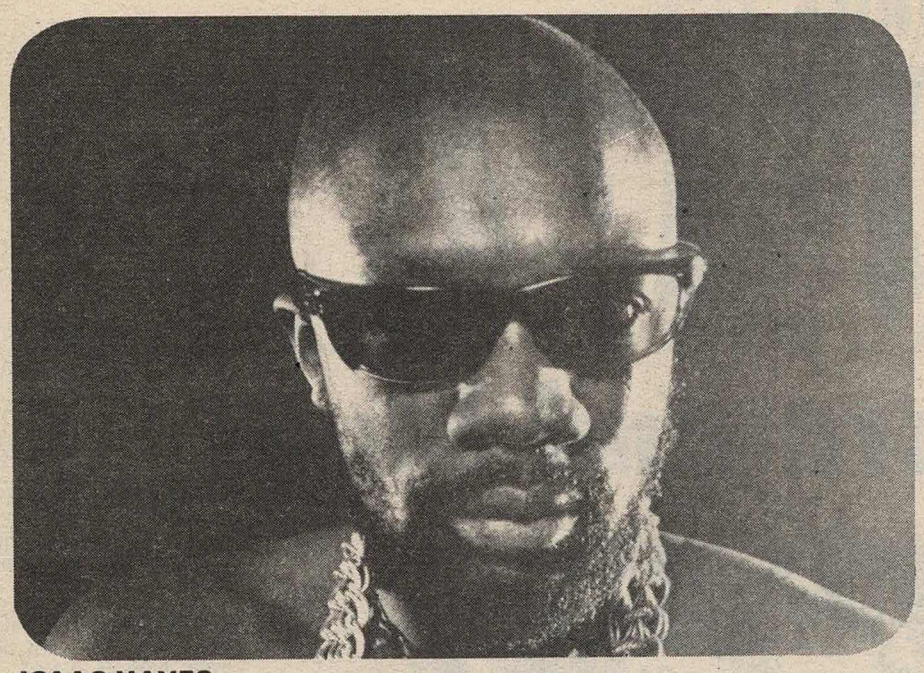
Albums
a selective selection



ISAAC HAYES

BEEFHEART

HAYES SPREADS IT THIN
Lonnie Mack/Stevie Wonder/Beefheart

ISAAC HAYES: — 'BLACK MOSES' (STAX). Not until the success of 'Shaft' did many people familiarise themselves with the tremendous talent of Hayes. Therefore I assume this new double-album will constitute their second purchase. However, to appreciate the direction in which Hayes is moving and the major influence he has had on black may I I advise his newly converted aficionados to re-investigate his earlier triology: 'Hot Buttered Soul', 'Continued' and 'Movement'.

As a songwriter, in the old days when he collaborated with David Porter, Hayes was responsible for co-writing a diversity of soul standards. Yet in the wake of his solo success he chooses to sing the work of his former competitors.

Three years and six albums later he is now in grave danger of spreading his talent thin. This isn't reflected on 'Black Moses' but the warning sign is more than evident. I like this album immensely — it has moments of unmatched brilliance and it reveals he has the panache to extract a lot out of a little.

At first hearing — mainly due to the sameness of tempo — it's hard to distinguish some tracks on 'Black Moses' from others. But repeated playings reveal the whole magnitude of the arrangements, 'Part Time Love' being an immediate example. And for a change of pace 'Never Gonna Give You Up' and 'Part Time Love' inject some much needed funk. 'Black Moses' will enjoy strong sales returns and please a lot of people. I only hope it may not constitute a swan-song — ROY CARR.

QUICKSILVER MESSENGER SERVICE: 'QUICKSILVER' (CAPITOL). o). Here we have the sixth and finest album from the San Franciscan group Quicksilver Messenger Service. Tracks range from the gentleness of 'Play My Guitar' to the eerie feel of 'Fire Brothers' when John Cipollina plays some pretty nice acoustic guitar, while the piano of David Frieberg flows along in the background. One weak link is 'Out of zmy zmind' when Dino Valenti's voice seems to have slipped back into adolescence and the number sounds about six years out. Maybe that's what they tried to put across — DEREK JOHNSON.

EDWIN STARR — 'INVOLVED' (tamla motown). This album's title is "Edwin Starr — Involved", but somehow it comes across as being a token gesture. Black white soul at its most blatant commercialism. Starr has made some good records but though this could find favour with the discotheque set it has the distinct aura of a get-it-out-quick product. The hit "War" and its non-too-successful follow-up "Stop The War" are included. If you like "Ball of Confusion" and "Cloud Nine" then you'll already have the difinitive Temptations' originals. Sly Stones' "Stand" is a pale imitation, and George Harrison's "My Sweet Lord" once again proves Motown can't adapt the songs of Lennon/McCartney or Harrison to their own format. Both Motown and Norman Whitfield are capable of producing albums far superior to this. — ROY CARR.

THE WOODS BAND (GREENWICH GRAMOPHONE COMPANY). The producer of this first album from The Woods Band used to play bass guitar for Colosseum. Besides producing, Tony Reeves also plays on a couple of tracks. Terry and Gay woods started playing in folk clubs in Dublin and since then have been associated with Sweeney's Men, Steeleye and Dr. Strangely Strange. They have created their own songs for this record and based many of the tunes on traditional Irish airs. Gay Woods has a beautiful clear voice which she demonstrates on 'January Snows' from the first side. A nice album. — SIMON STABLE.

ISLEY BROTHERS (STARLINE). This bargain-priced album contains 12 tracks of typical Isley material including seven new tracks. Can't say it's anything out of the ordinary apart from a collection of songs all with the Tamla Motown stamp. Only break from the monotony is the narrative opening to 'I Can't Help It (I Love You'. Rest of the best of the bunch are 'Tell Me It's Just A Rumour Baby'; 'Why When Love Is Gone' and 'Trouble' Trouble — all nostalgic stuff. Big for discotheques. — DEREK JOHNSON.

LONNIE MACK 'THE HILLS OF INDIANA' (ELEKTRA). Only recently did Lonnie Mack turn to the word of God and leave pop for an indefinite period. It's such a shame because this LP defines him as a sensitive and gifted artist. He's an ace guitar player, but you'll find him solo on only two tracks, 'Asphalt Outlaw Hero', which he co-wrote with Don Nix, and one of the highlights of the album, the brilliant Mack rendering of Carole King's 'A Fine Way To Go'. He is in fact equally at home belting the blues, picking folk and rocking rock. On 'Uncle Pen' he even throws in an Oakie hoedown for good measure. 'Three Angels' is sung by Don Nix and its arrangements frankly puts Nix to shame. Here it's a slow folk blues This album is a winner. — DANNY HOLLOWAY.

DON NIX: 'LIVING BY THE DAYS' (ELEKTRA). A lot of this record sounds like Leon Russell's backing tracks but that's probably because a lot of the people playing and singing have worked with Leon in the past. Nix hasn't got enough dimension to pull it off. His songs are too samey. 'Olena' was the only track that particularly stood out in my head — DANNY HOLLOWAY.

STEVIE WONDER'S GREATEST HITS VOLUME 2 (TAMLA MOTOWN). 'Stevie Wonder's Greatest Hits'. What more can you say? There's some classics on here, I tell ya, including 'Signed Sealed and Delivered' and 'Heaven Help Us All' both from 1970. Great stuff. — DANNY HOLLOWAY.

ROY YOUNG: 'MR. FUNKY' (MCA). Roy is one of the best rockers around. He deserves to make it. His big problem was to get the excitement from his live shows down on to record and yet still be able to delve into new pastures musically. For the most part, 'Mr. Funky' has succeeded. 'Give It All To You' and 'Nowhere to Go' funk along back-to-back while the title track brings everyone a little closer. The album is 75 per cent good and 25 per cent misdirected, or whatever you want to call it. Still, it's very much worth a listen.

HEART: 'THE SPOTLIGHT KID' (REPRISE). (REPRISE) THE SPOTLIGHT KID. The Captain is back with this latest album of Space Blues and poetry in motion. He's got a knack for bringing back old expressions and words and inventing new ones with new meanings to the old. 'I'm Gonna Booglarise You Baby' and 'Blabber 'n Smoke' (with lyrics by the Captain's wife) are interesting contributions. The arrangements are especially well treated, as is the production. A lyric sheet is provided and the back cover assembles Don's artworthy impressions of his band members. Through the grapevine I hear he's exceptionally pleased with this LP. He has good reason to be. — DANNY HOLLOWAY

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B.J. ARNAU: Vietnam pin-up

THE NAME B. J. Arnau may not have been previously too familiar to pop fans, though this stunningly attractive lady has already quite a following on the cabaret-club circuit. And the 16-million viewers of the Joey Bishop TV show in America are well aware of her "rags to riches" Cinderella story.

Brenda is a performer in the Hollywood tradition, an entertainer more than just a singer. "I started out as a dancer in order to earn enough to study hairdressing during the day," she told me. "Then I got a job in a Beverly Hills' salon as a springboard into singing. They wanted me to do an apprenticeship, but I told them I wouldn't be around that long. I was going to be a star — so they should decide whether or not to hire me on the basis of my ability as a stylist.

"They thought I was mad, but I got the job. I used to style hair for a lot of film and show people, and I'd walk the long way home each evening. I could practice my singing on the way".

Despite a complete lack of previous professional experience, Brenda got herself signed to the William Morris Agency: "Joey Bishop had wanted Nancy Wilson for his show, but she was doing the Perry Como Show instead. So he decided to look for an unknown. I heard about it and decided to ask for an audition.

"It was a disaster, really. I had to go to the dentist in the morning, and my mouth was numb. At the audition they told me I needed more experience, but I told them I felt I was ready. To my amazement they called me next day and said I'd got the job.

"The experience was tremendous. I met many of the very biggest stars, appeared in 'Finian's Rainbow', and got a lot of publicity. Fortunately I kept my feet on the ground. I realised I really did need to gain more hard experience to become a true professional. I was frightened of getting to the top too quickly, then not having the ability to sustain it.

"The past four years have been incredible. I went to the Far East first, and, man, you haven't been anywhere until you've been there. It's the only place in the world which is truly different . . . the whole philosophy of life, everything.

"I was out there during all the crises — I got marooned in Cambodia, I was in Vietnam and out in the Phillippines, which just has to be the most violent place in the world. It's a cowboy society there. Everyone carries guns — they wear them on the hip, just like in the old Wild West!"

"They made me the first real pin-up girl for the black American soldiers in the Far East, and I was amazed at some of the billings I got.

"I did a week's stint at Tokyo's biggest night-spot the week after Sammy Davis was there. I asked who was top of the bill and they said 'Some girl called B. J. Arnau'. I said 'Wow! That's me!' ".

"I want to make it on my own merits, not on a big hype. That's why I'm happier here than in the States. Over there it's one big machine. I don't want those pressures, the aggression, the frustrations. America is a windmill.

Roger St. Pierre

FORGET THE LEG A WHILE. IT'S

ZAPPA

on rock, porn and blues

By KEITH ALTHAM

A TWO-PART SERIES

HE LOOKS a bit like an identi-kit picture of our own most infamous anarchist Guy Fawkes, this much-vaunted, often-maligned rock guitarist who more than anyone else in contemporary music personifies the cult of the Unsuper Star.

The name is Frank Zappa and here he sits in his London hotel sipping dinner in the suitably unorthodox shape of a peach melba — having already returned the wine for a surplus of cork, floating about inside the bottle — and articulating instant copy on subjects as far apart as pornography and John Sebastian.

Eric Burdon once publically referred to Frank as "the Adolph Hitler of rock", in retaliation for Mr. Z allegedly — Zappa refutes the charges, although it sounds in character — referring to him in print as "the Charlton Heston of rock and roll!"

He gives the impression of being a man of extremes — compassion tempered with hatred — the nice mixed with a fair-sized dollop of the nasty — which makes him, unlike Sebastian, who apparently has no weeds in his garden, a believable human being.

Somehow one gets the impression that if someone had pushed John Sebastian off the stage at the Rainbow, he would have sprouted wings and flown. Not Frank. He went down like a good 'un, breaking his leg, just like one of us.

I still remember the first occasion on which the Mothers of Invention's first single was played on the thankfully-extinct "Juke Box Jury" and no one, including David Jacobs (remember him), could take them seriously. "They must be joking" was the general census of opinion, and of course, they were. But the joke was on them.

"I would say there are very few other groups who treat themselves the same way as the Mothers", said Frank. "We can afford to laugh at ourselves, whereas I don't think that other pop groups or artistes, in various mediums, actually take the time to consider how absurd things really are.

"It's not a question of ridicule, but we just take a different viewpoint to the next guy. Ridicule seems like a cruel sort of thing to do. The attitude we take is that we would all be laughing together, if the other guy didn't take it so seriously. That's the way I look at it."

Flashy young men

When Zappa formed the Mothers, the record company promptly refused to allow them to use that name as it appeared to have obscene connotations, and 'of Invention' was tagged on to the name. At that time most of the trendy acts about were good looking young men with shining hair and flashing teeth, to wit the Dave Clark Five and Herman.

"Most of the Mothers were unattractive old men. So we immediately had a merchandising problem," says Frank.

Their first album "Freak Out" was totally ignored by mass media, both here and in America, but it sold approximately 30,000 copies purely by word of mouth and some smart advertising by Zappa who cut their sleeve up into a jig-saw puzzle and had one piece per day, for two weeks, delivered to the reviewers.

Zappa is curiously enough, for such an anti-establishment figure, an extremely acute business man. And one of the "cutest" features of the deal he negotiated with Warner Records is that at the end of their five-year contract the group get their masters back.

". . . That's what I call a good deal," says Frank. "You make a record, and what normally happens is that the record company owns the tapes for ever — it's not your music anymore. I happen to like the idea of retaining my so called works of art."

It comes as something of a surprise — somehow, anything orthodox connected with Zappa is a surprise — to find him happily married to his second wife with a son aged two and a daughter aged 4. His first marriage broke up because the young lady found it "difficult to be comfortable with the lifestyle I was involved with." He intends his children to go through the formal state education for which he has them "well prepared".

Zappa describes his relationship with his own parents as "cordial", although they were disappointed he did not take up something as scientific as his father before him, who was in turn a maths teacher, a physics teacher, a meterologist, a metalurgist, a barber and then worked on ballistic missile projects.

He says: "My father wanted me to do something scientific and I was interested in chemistry, but they were frightened to get the proper equipment because I was only interested in things that blew up.

". . . I don't think there's any reason to assume my parents should derive pleasure from what I do for a living. It's just not their bag! They like cowboy pictures on TV . . . stuff like that."

For those of you who have followed Zappa's early work, and indeed even some of his more recent material, it should not come as too great a shock to learn he holds rhythm and blues dearest to his heart.

"The first band I ever played in was a group called the Ramblers, in which I just played drums. I used to listen to rhythm and blues a lot — Johnny Watson when he used to play guitar, Clarence 'Gatemouth' Brown, the Orchids and the Nutmegs. Our repertoire consisted of early Little Richard stuff . . .

"I still enjoy that music, and it may seem a little absurd — but if I were in the proper circumstances, and I told the guys in the band this, I would be just as happy playing R and B. That's because I love it, it sounds good to me. It has definite musical merit.

"Just because it could be considered to be musically-illiterate in some instances by academic standards, that has no relationship to what the real value of that music is.

"The emotional quality of the music of the '50's, and the feel of those performances — everything they have is cheap. But the sound that comes out is just great, it inspires you. When they have the cheapest stuff they come out with a piece of art at the end."

A greatly underrated guitarist, Zappa talking on what makes a good guitarist is interesting: "I listen for melodic and emotional content in the playing, and interesting rhythmic influences, technique and harmonic.

"Depending on what style of guitar playing it is, if it's rock or blues-type playing, I listen for the generalised feel of what the guitar is sounding like, rather than trying to figure out whether that guy is faster than Alvin Lee or not.

"I think that generally, the criteria most pop writers use is how fast is that guitar player. It doesn't matter a shit to them whether the guy can actually invent a melody on the spot.

"Think back over how many guitar solos you have heard over the last ten years. How many of them could you hum?

"Is there any melodic content at all? Is there any structural relationship at all between the line that's being played, and a challenging set of chords that's happening?"

Today there are very few if any sacred cows in Zappa's might put a few of those so-called principles into perspective.

His sense of the absurd stretches to those who most closely identify with him and even himself. Could, for instance, anything be more absurd than Ringo playing Zappa in his film "200 Motels" which deals with some of those social anachronisms?

"One of the things which worries me most about the youth of today is their inability to laugh at themselves," says Frank.

"For example, if I appear at the Roundhouse and poke fun at that dirty old middle-aged man, it's O.K. But if I make a reference to dirty, long-haired drug-infected hippies there's an immediate 'you can't talk about us like that' attitude."

Zappa commands attention by adopting a position of attack as the best form of defence, and his shock tactics usually produce the desired result — reaction.

His heart-felt shriek is 'Why?' when it comes to the question of morality, and his concern is usually for the despised, or those held in contempt by a Society inbred with hypocrisy at high levels.

"I never realised groupies were a persecuted minority until Rolling Stone began writing about them as if they were dirt. Some people assume that any girl who takes her pants off for a guy in a rock and roll band must be a pig, a dog or some kind of preying mantis.

"To me, groupies are girls you meet on the road. Some are nice, some are nasty, some have a sense of humour, some have none, some are smart and some are dumb. They're just people."

Zappa believes, quite fervently, that obscenity is usually bred by ignorance in the mind of the individual, and his film and his music often reflect his frustration of illogical ethics. He may not be Mary Whitehouse, but he does make some kind of moral sense.

"I would say obscenity exists for the edification of people in the legal profession. People in the politics business, and people in the religion business, perpetuate a myth like that in order to gain control of certain sectors of the human consciousness.

"Outside war and certain types of physical distraction, there is no such thing as an obscene act. But then you're just juggling a word around and making a semantic application. Ordinarily death and destruction are not considered obscene. As a matter of fact, they're commercial!

"I can see pornography in a different light, when I look at it in the terms of radically-orientated photographs, or things you can place in that category designed for the purpose of stimulating an erotic sensation.

"Pornography is something designed to stimulate you sexually. For people who get stimulated by pictures or hot books, it serves a function in society when they do not have ready access to sexual intercourse, or find if difficult to get off on some other things. Pornography serves a function to those people, and it should be made available to them. Because those who are mal-adjusted sexually will wind up doing things like having wars, and committing murders, and doing a lot of other stuff because of repression."

NEXT WEEK

DEATH

morality, and he refuses to accept unconditionally, or standard of behaviour, advanced by the Establishment under the guise of morality. An active social conscience, he attempts to expose and explore the motives of our Society in order that we

NME'S AROUND LONDON pull out goes NATIONWIDE

Free weekly good time guide to the best of the gigs

NME'S NATIONWIDE WHAT'S ON GUIDE

EDITED BY NICK LOGAN

Right on with the NME WHAT'S ON GUIDE this week around the country. A whole stack of rock acts on the road (see centre page diary) and features in this issue of the supplement on BLACK SABBATH, HUMBLE PIE, ELTON JOHN, STRAWBS and EDDIE FLOYD. Plus a new college column on page 22.

LONDON FESTIVAL HALL/ SATURDAY

ELTON JOHN:

Too much talent to be lost under 6ft of bad taste

FOR ONE REASON or another it is difficult to view Elton John's work in a true perspective. Difficult because although I know him to be a fine singer, a fluent pianist and an indefatigable showman, the smokescreen of unnecessary publicity and overdone image-building that surrounded his career until recently has almost put me off regarding him as any sort of musical force whatever.

To illustrate the sort of thing I mean, consider his fifth album, the "live" performance "17-11-70". Not a bad album really; full of vim and vigour, and obviously designed to be a punters' delight.

The catch, the overdone schmaltz that I referred to, comes at the end of the album when, to the hearty applause of the invited "audience", some troll wades in with ". . . Elton John . . . Elton John, ever'body . . . Far out . . . Bernie Taupin . . . (fine lyrics Bernie) . . . Nigel Olsson . . . Yeah! . . ."

"Yuk" was my reaction when I heard this offering, and many of you obviously agreed because "17-11-70" didn't do as well as was obviously expected.

It's unfair, I know, to single out this pretentious rubbish as a cross on which to nail poor Elton, but it serves as an excellent example of the kind of approach that no artist — let alone a genuinely talented and original musician like E. John — would wish on even his worst enemy.

All of which is a bloody shame, because the man can really put something down, given half a chance to capture a sympathetic audience. Certainly, he puts everything he has into his performances, as anybody who has seen one of his concerts will know (to descend once more into the negative, this "hardworking" image was also overdone, with questionable album ads showing a hot-panted Reg performing handstands on his Grand, while bewildered fans looked on, aghast).

And yet his music is OK, even good — and sometimes very good.

"Tumbleweed Connection", the third album he made, was a very finely-finished piece of wax, with excellent musicians like Caleb Quaye in back, and an almost-too-beautiful production from Gus Dudgeon. "Tumbleweed" also had some very fine songs, well lyricized by Bernie Taupin, and tastefully arranged, played and sung by the album's complement of talent.

"Tumbleweed Connection" was criticised — rightly in my view — as being a sort of post-Butch Cassidy Wild Westerama cash-in . . . the nicely-faded album photos, the lean, drawn gunfighter look, and the overall phoney air of "This-here-train's-gonna-run--time-iffen- Ah-have-ter-shoot-mah-way-through".

All a bit heavy, you will agree, for Reginald Dwight of Pinner, Middlesex, aged 24, English musician.

Thankfully, because we were all getting a bit choked with the pseudery, there was a change of heart at Dick James Music after "17-11-70". Some minion (bless him, whoever he was) must have pointed out that DJM's own little goldmine was on the point of subsiding, unloved, into Boot Hill.

Anyway, "Friends", a film-score album, was put out with more tasteful publicity, and with the obvious intention of allowing John to be judged on his own merits as a musician. And then, quite recently, came Elton's finest offering to date, and one that has received acclaim from critics, musicians, US FM stations and humble punters alike — "Madman Across The Water".

Elton, himself, feels happiest about the material from "Madman Across The Water" and from his second, "Elton John". Prophetically, these will be the sources from which he will draw for Saturday's concert at the London Royal Festival Hall.

The backing group to accompany him on the first half of the concert will have Nigel Olsson on drums, Dee Murray on bass and Davey Johnstone (ex-Magna Carta and making his first performance with Elton) on guitar.

For the second half, this group will be augmented by the Royal Philharmonic Orchestra, who will themselves be supported by a specially-integrated orchestral rhythm section, plus a mixed choir.

Expect the performance to be rather more restrained than usual; Elton must feel his image problems even more strongly than we do.

So the emphasis will be on Music, and on Musical Ability, of which Elton has a very great store. Hopefully, he'll show it and I for one look forward to hearing more of the new, improved Reg. He never *needed* to improve, really: all Elton's ever been short of was good advice. There's always been too much talent there to be buried under six feet of bad taste.

TONY TYLER

LANCHESTER FEST/THURSDAY

BERRY ROCKS BACK

CHUCK BERRY is back: for just one appearance at the Lanchester Arts Festival tonight (Thursday) before a longer return in the spring. He last played here in March 1967 at London's Saville Theatre, the vanguard of a rock 'n' roll revival which saw the first British tour by Fats Domino and chart hits for Bill Haley and Buddy Holly.

Berry has a reputation as a hard businessman, bitter at his treatment by white concert promoters and doubly bitter at his treatment by American law.

Attempted rip-offs galore, and a stinging jail sentence for a dubiously proven crime have sharpened the edge of his sensational talent. The new Chess LP "Back Home" reveals sides that echo his personal taste in literature — science and psychology.

But Chuck is best known for his rock 'n' roll songs which were the first to show at once intelligence, wit, subtlety and sensitivity. I spoke to Chuck in 1967 about his songs:

"I've written about my cars and my school. I can't write about something i haven't experienced. I wrote 'Sweet Little 16' when I saw a little girl running around backstage collecting autographs. She couldn't have seen one act on the show — unless it was mine. When I wrote 'Memphis Tennessee' I had known couples who had divorced and the tragedy of the children.

"You can associate these songs with life — for instance, when I wrote 'Maybellene' just about every farmer was driving around in Ford station wagons. But then Chevrolet got wise and started a big advertising campaign with the farmers.

"The Beatles' 'I Want To Hold Your Hand' is one of the best songs written in pop. I put that with my 'Sweet Little 16' — and I'm not just saying that because I wrote it. I'll never write another song like that.

"And of course there's the Everly Brothers' 'Wake Up Little Susie'. That's really one of my favourite songs. Those three I've named — they have virtue and freshness. It doesn't matter who sings them."

Not all Berry aficionados will be able to see him at Lanchester or on the subsequent short tour. For those who miss out a good substitute is the movie "Sweet Toronto" (made by D. Pennebaker, who was also responsible for "Don't Look Back" and Monterey Pop") in which Chuck is seen at his magnificent, rocking best.

SAM CLEAVER

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Thursday
February 3rd

LONDON

ALBERT ROLK CLUB, Pied Bull, 1 Liverpool Rd. N.1. **WINDFALL.**
THE FATHER REDCAP, Camberwell Green, S.E.5. **TRICKY DICKY.** Gay Discs.
FISHMONGERS ARMS, Wood Green, N.22. **BIG MIKES 77 SOUND** (Discs).
folk centre, Hammersmith, Prince of Wales, Dalling Rd., **JEREMY TAYLOR.**
● **FOX** at the **TOBY JUG,** 1 Hook Rise South, Tolworth, **STRAY. D.J. RICK HAWKINS.**
● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **BRETT MARVIN** and the **THUNDERBOLTS.**
HINDS HEAD, nr. Chadwell Heath Stn. **RICHIE FRANKS DISCO SHOWS.** 8.30 - 11 p.m. Free Adm.
HOPE AND ANCHOR, 207 Upper St. N.1. **PADDY MOUNTER and PETE BENDALL.**
HOUNDS GREEN MAN, Plashet Grove, East Ham. **SLOWBONE.**
● **MARQUEE,** 90 Wardour St., Beggars Opera and Guest.
● **RONNIE SCOTTS,** 47 Frith St. W.1. **RAHSAAN ROLAND KIRK.**
● **UPSTAIRS** at **RONNIES,** Frith St., W.1. **DETROIT EMERALDS.**
● **CAFE DES ARTISTS,** 266 Fulham Rd., S.W.10. **CLYDE.**

MIDLANDS

● **LOUGHBOROUGH UNIVERSITY. POCO.**
SHEFFIELD OVAL HALL. FREE.
SHEFFIELD CITY HALL. NAZARETH.

NORTH

NEWCASTLE, Mayfair. CAT MOTHER.

SCOTLAND

DUNDEE UNIVERSITY. STEELEYE.

Friday
February 4th

LONDON

A.A.A. DISCO, nr. Tally Ho, cnr. Ballards Lane, Finchley.
BRIGHTON POLY CLUB, 66. C.M.U.
CHEZ CLUB, Red Lion, High Rd., E.11. **JUICY LUCY.**
EAGLE AND CHILD, Forest Gate. **TRICKY DICKY.**
● **THE FLAMINGO,** 33/37 Wardour St., W.1. **THE FANTASTICS.**
● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **RAT.**
● **HIGH WYCOMBE,** Town Hall. **CARAVAN,** plus supports. All Nighter.
HINDS HEAD, nr. Chadwell Heath Stn. **BLUE ANGELS.** 8.30 - 11 p.m. Free Adm.
● **IMPERIAL COLLEGE,** Prince Consort Rd., S.W.7. Disco. Tel. 589 2963.
● **KINGS ARMS,** Wandsworth. **MIKE ABSALOM** and **PETE CUSTER.**
LYCEUM, The Strand. **CURVED AIR, EAST OF EDEN.** All Nighter, 12.00 - 8 a.m.
● **MARQUEE,** 90 Wardour St., 7.30 - 11 p.m. **J.B. HUTTO** and **KILLING FLOOR.**
PRINCE OF WALES, 612 High Rd., Tottenham, N.17. **BIG MIKES 77 SOUND** (Discs).
● **RAINBOW THEATRE,** 232 Seven Sisters Rd., N.4. **POCO** and **BILLY PRESTON.**
REDCLIFFE HOTEL, Fulham Rd. **DRAGONMILK** and discs. 30p.
● **RONNIE SCOTTS,** 47 Frith St., W.1. **RAHAAN ROLAND KIRK.**
● **UPSTAIRS** at **RONNIES,** Frith St., W.1. **LES FLAMBEAUX.**
WALLINGTON Public Hall. D.J. **STEVE MAXTED.**
● **WALTHAM** Forest Tech., Forest Rd., E.17. **HUMBLE PIE** plus **HOOKFOOT.**
● **FAIRFIELD HALL,** Croydon. **SWINGLE SINGERS,** Box Office 01-688 9291.
● **CAFE DES ARTISTES,** 266 Fulham Rd., S.W.10. **AUGUST.**

SOUTH

● **BATH UNIVERSITY, NAZARETH.**
PLYMOUTH GUILDHALL. STATUS QUO.
SOUTHAMPTON, GUILDHALL. KINKS.
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MIDLANDS

BIRMINGHAM UNIVERSITY. QUIVER.
LEICESTER RONDO. BEGGARS OPERA.
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NORTH

HALIFAX. SCENE III EDDIE FLOYD.
PRESTON, Public Hall. **CAT MOTHER.**

WALES

ABERYSTYTH UNIVERSITY. SLADE AND OSIBISA.
BARRY MEMORIAL HALL. GLAM. CAT MOTHER.
● **CARDIFF TOP RANK. The PIONEERS,** 10 - 2 a.m.

SCOTLAND

ABERDEEN UNIVERSITY. BARCLAY JAMES HARVEST.
EDINBURGH, CALEY. STEELEYE SPAN.

Saturday
February 5th

LONDON

A.A.A. DISCO, Union St., High Barnet. Open 8 p.m. - 11 p.m.
ANGLERS FOLK CLUB, (nr. Thames TV Studios), Teddington. **MIKE MARAN.**
● **THE FLAMINGO,** 33/37 Wardour St., W.1. **ARTHUR CONLEY.**
● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **JADE WARRIOR.**
HINDS HEAD, nr. Chadwell Heath Stn. **BLUE ANGELS.** 8.30 - 11 p.m. Free Adm.
HOPE AND ANCHOR, 207 Upper St. N.1. **BOB KERR AND FRIENDS.**
HYDRASPACE, Watford. **SOUTHERN COMFORT.**
● **IMPERIAL COLLEGE,** Prince Consort Rd. **OSIBISA.** 60p.
L.S.E., Houghton St., M.C.5. 5.
HOUSESHAKERS. D.J. Andy Dunkley. 7.45 p.m. 60p.
● **MARQUEE,** 90 Wardour St., 7.30 - Midnight, Disco/Dance night, D.J. **JOHN VINE.** Guest Group **CREW.**
N.E. POLY, West Ham Precinct, Romford Rd., E.13. **VINEGAR JOE.**
● **RAINBOW THEATRE,** 232 Seven Sisters Rd., N.4. **POCO** and BILLY PRESTON.
● **RONNIE SCOTTS,** 47 Frith St. W.1. **RAHAAN ROLAND KIRK.**
● **ROYAL ALBERT HALL,** few seats left. Tickets 40p to £2. **DOROTHY SQUIRES.**
● **UPSTAIRS AT RONNIES,** Frith St. W.1. **NIGER.**
● **WHISKY A GO GO,** 33/37 Wardour St., W.1., 8 p.m. - 3 a.m. Membership £1.05 p.a.
BOAT HOUSE, Kew. D.J. Steve Maxted.
● **CAFE DES ARTISTES,** 266 Fulham Rd., S.W.10. **STORM.**

MIDLANDS

NEWMAN COLLEGE, Berkeley Green, Birmingham. **IAN CAMPBELL FOLK GROUP. MALCOLM PRICE.**
● **BOSTON, STARLIGHT ROOMS. CURVED AIR AND DANDO SHAFT.**
HEREFORD JUNCTION & DISCO. COLLEGE OF HORTICULTURE.

NORTH

MANCHESTER UNIVERSITY. FREE.
STOCKPORT, COLLEGE OF TECH. STEELEYE SPAN.

SCOTLAND

EDINBURGH EMPIRE. BARCLAY JAMES HARVEST.

Sunday
February 6th

LONDON

A.A.A.DISCO, Wolsey Hall, Windmill Lane, Cheshunt. Top D.J. **NORMAN SCOTT.**
CRYPT FOLK CLUB, Trafalgar Sq. **SINGING STEWARTS DAVEY MORELL.**
● **THE FLAMINGO,** 33/37 Wardour St., W.1. **THE PIONEERS.**
● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **WRITING ON THE WALL.**
FOX at GREYHOUND, Park Lane, Croydon. **WISHBONE ASH.** D.J. Rick Hawkins.
hinds head, nr. Chadwell Heath Stn. **DRAGONMILK.** Free Adm.
HOPE AND ANCHOR, 207 Upper St., N.1. (Lunchtime) **BOB KERR AND FRIENDS.**
● **LORDS CLUB,** Civic Halls, Gravesend. **BELL AND ARC.** 8 p.m.
● **MARQUEE.** Closed
PRINCE OF WALES, 612 High Rd., Tottenham, N.17. **BIG MIKES 77 SOUND** (Discs).
● **ROADRUNNER,** High Wycombe. **TOWN HALL. SKID ROW.**
● **TOP RANK,** Reading. **DETROIT EMERALDS,** 7 - 11 p.m.
TORRINGTON High Rd., nr. Finchley, N.12. (Woodside Park Tube). **RONNIE SCOTT AND GUESTS.**
BULL, East Sheen. John Peel.
● **CAFE DES ARTISTS,** 266 Fulham Rd., S.W.10. **NOVEMBER.**
PARK HOTEL, Hanwell. D.J. Brian Jones.
● **FAIRFIELD HALL,** Croydon. **RICHARD HARRIS,** 8 p.m. Box Office 01-688 9291.
PUBLIC HALL, Merton. D.J. THAMES VALLEY SOUND.

MIDLANDS

● **BARBARELLAS,** Birmingham. **POCO.**
KENILWORTH, KINETIC. OSIBISA.

NORTH

REDCAR JAZZ CLUB. NAZARETH.

Monday
February 7th

LONDON

AAA DISCO, nr. Tally Ho cnr., Ballards Lane, Finchley. 8 p.m.
AAA disco, Assembly Hall, Station Rd., Chingford. Lic. Bar. 8-11 p.m.
● **BRIGHTON DOME. POCO.**
COCK, Palmers Green, N.13. **TRICKY DICKY.** Rock 'N' Roll.
COOKS FERRY INN, N. Circular Rd., Edmonton. **CHICKEN SHACK.**
● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **KHAVAS JUTE.**
HOPE AND ANCHOR, 207 Upper St., N.1. **BOB KERR AND FRIENDS.**
KINGS HEAD, 115 Upper St. Islington (Angel Tube). **ALMEIDA ROCK.**
● **LORD PALMERSTON,** Kings Rd., Fulham. **COUNTRY JUG.**
● **MARQUEE,** 90 Wardour St., 7.30 - 11 p.m. **SKID ROW** and **NICK PICKETT.**
● **RONNIE SCOTTS,** 47 Frith St., W.1. **RAHAAN ROLAND IK.**
TOP RANK, Reading, starts 7.30 p.m. **SLADE** plus **BURNT OAK.**
● **UPSTAIRS** at **RONNIES,** Frith St., W.1. **DISCOTHEQUE.**

SOUTH

● **TOP RANK,** Brighton. **NAZARETH.**

MIDLANDS

BIRMINGHAM KINETIC. MOUNTAIN.
OXFORD POLYTECHNIC. WISHBONE ASH.

Tuesday
February 8th

LONDON

A.A.A. DISCO, Holdbrook Hall, Waltham X. Open 8 p.m.
CHEZ CLUB, Nightingale High Rd., Wood Green. **MICK ABRAHAMS.**
● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **PATTO.**
HOPE AND ANCHOR, 207 Upper St., N.1. **TIGHT LIKE THAT** (Jug Band).
● **MARQUEE,** 90 Wardour St., 7.30 - 11 p.m. **LONG JOHN BALDRY** Road Show.
● **RONNIE SCOTTS,** 47 Frith St., W.1. **RAHAAN ROLAND KIRK.**
TOP RANK, Croydon Disco 72. **TONY TRAVIS SHOW.** 7.30. Lic. Bar.
● **UPSTAIRS** at **RONNIES,** Frith St., W.1. **DISCOTHEQUE.**
● **CAFE DES ARTISTES,** 266, Fulham Rd., S.W.10. **CLYDE.**
MORDEN, Assembly Hall. D.J. **THAMES VALLEY SOUND.**

SOUTH

● **BRISTOL,** Top Rank. **THE PIONEERS,** 7.30 - 11p.m.

MIDLANDS

COVENTRY COLLEGE OF ED. GARY WRIGHT — JERICHO.

NORTH

CLEETHORPES WINTER GARDENS. BEGGARS OPERA.

Wednesday
February 9th

LONDON

● **CAFE DES ARTISTES,** 266 Fulham Rd., S.W.10. **CROCODILE.**
● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **ALAN BOWN.**
HINDS HEAD, nr. Chadwell Heath Stn. Rock Revival. **YAKETY-YAK.** 8.30 - 11 p.m. Free Adm.
MARKET HOUSE London Fields, E.8. **TRICKY DICKY.**
● **MARQUEE,** 90 Wardour St., 7.30 - 11 p.m. **DANTA AND EVENSONG.**
PRINCE OF WALES, 612 High Rd., Tottenham, N.17. **BIG MIKES 77 SOUND** (Disco).
● **RONNIE SCOTTS,** 47 Frith St., W.1. **RAHSAAN ROLAND KIRK.**
● **TOP RANK,** Watford. **EDDIE FLOYD.** 8 - 12 p.m.
● **UPSTAIRS** at **RONNIES,** Frith St., W.1. **FERRY.**

NORTH

KEELE UNIV. NEWCASTLE. BRONCO. JOHN MARTYN. LIVERPOOL MARDI GRAS. BEGGARS OPERA.

BRUNEL UNIV. ENTS.
Feb. 4th/5th (Friday night) 12.00 to 6 a.m.
LYCEUM, THE STRAND
CURVED AIR
+GUESTS
Tickets £1 available in advance from Brunel Univ. or Lyceum Box Office.

HIGH WYCOMBE TOWN HALL
RAG BALL
Friday, Feb. 4th, 8 p.m.-3 a.m.
CARAVAN
WRITING ON THE WALL
PAHANA
VINEGAR JOE

DOROTHY SQUIRES
Royal Albert Hall, London
THIS SAT., FEB. 5th at 7.30 p.m.
FEW SEATS LEFT
Box Office 01-589 8212
Tickets 40p-£2

ronnie scott's
47 Frith St., W1 437 4752/4239. Licensed 8.30 till 3 a.m.
Now appearing until Sat. Feb. 26 (except Friday, Feb. 11th)
RAHAAN ROLAND KIRK
and the Vibration Society
Until Sat. Feb. 5th: BE BOP PRESERV. SOC.
Monday, Feb. 7th-Sat. Feb. 12th: JOHN TAYLOR SEXTET
Friday, Feb. 11. One night only, 2 shows, 9.11 p.m., 12-3 a.m.
STAN KENTON ORCH.

upstairs AT RONNIE'S
Thurs. 3rd DETROIT EMERALDS
Fri. 4th LES FLAMBEAUX
Sat. 5th NIGER
Wed. 9th FERRY
Fri. 11th / Sat. 12th GONZALEZ
upstairs AT RONNIE'S

DIAL A DISC
Dial 160 for the latest top sounds on London Telephones. No. 1 pop line. Details shown nightly in the London Evening News Entertainments columns.

The Greatest Club Scene in London is happening at the
WHISKY-A-GO-GO
33/37 Wardour Street, W.1
DANCING TONIGHT & EVERY NIGHT, 8 p.m. to 3.30 a.m.
Licensed Bar : 8 p.m. to 3 a.m. Adm. Lady members free Mon.-Wed. Mems. Mon.-Thurs. & Sun. 52½p. Fri. & Sat. 75p. Membership £1.05 p.a.

Cafe Des Artistes
266 Fulham Road, S.W.10
01-352 6200
"Birthplace of all the Top Groups"
LIVE GROUPS EVERY NIGHT
9 p.m.-3 a.m.
Disco and Restaurant
Adm. 25p. Weekends 40p

marquee
90 Wardour St., W.1 01-437 2375
Thursday Feb. 3 (7.30-11.0)
★ BEGGARS OPERA
and guests
Friday, Feb. 4th (7.30-11.00)
AN EVENING WITH THE BLUES
★ J. B. HUTTO
★ KILLING FLOOR
Saturday, Feb. 5 (7.30-Midnight)
SATURDAY NIGHT DANCING
D. J. JOHN VINE
Guest Group
CREW
Sunday, February 6th
CLOSED
Monday, Feb. 7th (7.30-11.0)
★ SKID ROW
★ NICK PICKETT
Tuesday, Feb. 8th (7.30-11.0)
LONG JOHN BALDRY ROAD SHOW
Featuring MILLION and introducing ASHMAN REYNOLDS
Plus Tear Gas
Wednesday, Feb. 9th (7.30-11.0)
C.B.S. Records present
DANTA and EVENSONG
Free admission with this ad
Strictly Limited accommodation

THE GREYHOUND
175 FULHAM PALACE ROAD, W.6
Thurs. Feb. 3rd: BRETT MARVIN
Fri. Feb. 4th: RATT
Sat. Feb. 5th: JADE WARRIOR
Sun. Feb. 6th: WRITING ON THE WALL
Mon. Feb. 7th: KHAVAS JUTE
Tues. Feb. 8th: PATTO
Wed. Feb. 9th: ALAN BOWN
ADMISSION FREE

FOX at the TOBY JUG 1 HOOK RISE SOUTH TOLWORTH
TONIGHT—Thursday, Feb. 3rd D.J. Rick Hawkins
STRAY
Feb. 10th DAVID BOWIE

FOX at GREYHOUND Park Lane, CROYDON
Sunday, February 6th D.J. Rick Hawkins
WISHBONE ASH
+TRAPEZE
Sunday, Feb. 13th from U.S.A.— M.C.5.

THE ONLY LONDON APPEARANCE OF

STRAWBS

IN CONCERT WITH
JONATHAN KELLY
TONY CRERAR-MIME
BALLET & FILMS

ROYAL FESTIVAL HALL
MON. 14th FEB. 8.00pm

TICKETS: £1.20, £1.00, .80p, .60p, .50p
AVAILABLE NOW FROM BOX OFFICE (01-928 3191) AND USUAL AGENCIES

GENERAL MANAGER: JOHN DENISON C.B.E. LONDON SE1

KING'S HALL, BELLE VUE
Hyde Road, Manchester
FRIDAY FEBRUARY 18 at 9.15 p.m.
Only Northern Performance of

JOSE FELICIANO

Tickets £2.00, £1.50, £1.00
Postal bookings enclosing s.a.e. to Belle Vue, also from usual Manchester agencies

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Grand Re-Opening of

THE FLAMINGO CLUB

33-37 Wardour Street, London, W.1

Fri., Feb. 4th, FANTASTICS
Sat. Feb. 5th ARTHUR CONLEY
Sun. Feb. 6th THE PIONEERS

10 p.m.-5 a.m.

OPEN SEVEN NIGHTS A WEEK

FOLK CLUB
OPENING
at the
KINGS ARMS, WANDSWORTH
MIKE ABSALOM
your host Pete Custer
Friday, February 4th

LORD PALMERSTON
648 Kings Road, Fulham
COUNTRY JUG
Monday, February 7th
and every Monday after

DOWARD PROMOTIONS
presents

SLADE
+ BURNT OAK

Monday, February 7th
TOP RANK SUITE, READING
Doors open 7 p.m. Start 7.30 p.m.
60p in advance, 75p on door. Tickets from Top Rank Reading

Rainbow

FRIDAY, FEB. 4th
SATURDAY FEB. 5th
at 8 p.m.

POCO
BILLY PRESTON
+ GALLAGHER & LYLE
and JOE'S LIGHTS

Rainbow Theatre, 232 Seven Sisters Road, London, N.4. Box Office opens 12-9 p.m. 7 days a week. Tel. 272 2224. Ticket Prices £1.50, £1.25, £1.00, 75p. Mail Orders filled up to one week prior to concert. Ticket Agents: Albermarle, Edwards and Edwards, Soho Records, Fenchurch, Webster & Girling.

WALTHAM FOREST TECH
Forest Road, London, E.17
FRIDAY, 4th FEBRUARY
Unfortunately, due to illness, Humble Pie will not be appearing
Pleased to announce

MOTT THE HOOPLE
+ HOOKFOOT

TICKETS 70p 7.30 p.m. BAR & LIGHTS

FAIRFIELD, CROYDON. Box Office 01-688 9291

Friday, February 4th, 7.45 p.m.
EXCLUSIVE LONDON AREA CONCERT of the
SWINGLE SINGERS
Programme includes works by Bach, Mozart, Granados, Satie, Gershwin, American Folk.
Tickets: £1.05, 85p, 75p, 60p, 50p.

Sunday, February 6th, 8 p.m.
RICHARD HARRIS
IN CONCERT
with Orchestra Directed by Phil Coulter.
Tickets: £1.50, £1.25, £1, 75p, 50p.

Thursday, Feb. 10th, 6.45 p.m. & 9.10 p.m.
STAN KENTON
AND HIS ORCHESTRA
Tickets: £1.30, £1.10, 90p, 70p, 50p

HAROLD DAVISON ON BEHALF OF M.A.M.
presents
THE ONLY LONDON CONCERTS BY

JOSE FELICIANO

with
MICK GREENWOOD

MONDAY, 14th FEB.

TWO PERFORMANCES at 6.45 and 9.0 p.m.

HAMMERSMITH: ODEON

TICKETS PRICED: £1.50, £1.30, £1.10, 90p, 70p, 50p, available from Theatre Box Office, M.A.M. (Promotions) Ltd., 24/25 New Bond Street, London, W.1, and all usual agents.

STARLIGHT ROOMS BOSTON Tel. (0205) 3579
Saturday, February 5th

CURVED AIR
+ DANDO SHAFT

7-12 BARS, ETC. ADM. 50p

NAZARETH

February	3rd	CITY HALL, SHEFFIELD
	4th	BATH UNIVERSITY
	6th	REDCAR JAZZ FESTIVAL
	7th	TOP RANK, BRIGHTON
	10th	KELVIN HALL, GLASGOW
	11th	RAINBOW THEATRE
	12th	ROYAL LINKS, CROMER
	15th	U.M.I.S.T., MANCHESTER
	17th	GERMAN T.V. "BEAT CLUB"
	18th	HAMBURG
	19th	STUTTGART
	20th	MUNICH
	21st	PARIS
	25th	J.B. CLUB, DUDLEY
March	3rd	LANCHESTER TECH.
	4th	BIRMINGHAM
	5th	BEXLEY BLACK PRINCE
	6th	BOAT INN, SHIPLEY
	8th	TOWN HALL, BIRMINGHAM
	9th	DE MONTFORD HALL, LEICESTER
	10th	ST. GEORGE'S HALL, LIVERPOOL
	13th	START OF U.S.A. TOUR (2 Months)

01-235 5739

TOP RANK PRESENTS

READING SUITE	FEB 6	BRISTOL SUITE	FEB 8	CARDIFF SUITE	FEB 8
Funky Sunday Club: **DETROIT EMERALDS** with *FREDDIE MACK 'SOUNDS'*		Funky Tuesday: **THE PIONEERS** with *TONY MORGAN'S MUSCLE POWER*		Funky Tuesday: **THE PIONEERS** with *TONY MORGAN'S MUSCLE POWER*	
STATION HILL READING	7–11 MEMBERS 50. GUESTS 60.	FAIRFAX ST. BRISTOL	7.30–11 Adm. 50.	QUEEN ST. CARDIFF	10–2 Adm. 50.
WATFORD SUITE	FEB 9	CROYDON SUITE	FEB 10	☆ *Coming Soon* ☆	
Funky Wednesday: **EDDIE FLOYD** with *SARAH GORDON & BONDAGE*		Funky Thursday: **DESMOND DEKKER AND THE ACES** with *TONY MORGAN'S MUSCLE POWER*		**THE CRYSTALS, MARV JOHNSON, THE DRIFTERS, THE EQUALS**	
THE PARADE WATFORD	8–12 Adm. 60.	LONDON RD. CROYDON	8–12 Adm. 60.	*with Supporting Attractions*	

GOLDSMITH COLLEGE
New Cross, London, S.E.4
FRIDAY, FEBRUARY 11th
All nighter 10 p.m. to 6 a.m.

HAWKWIND
PINK FAIRIES
MICHAEL CHAPMAN
SWEET
ROGER RUSKIN SPEAR & THUNDERCLAP NEWMAN

Bar until 4 a.m. Tubes/B. Rail: New Cross
Tickets £1 on the door

TAKE A TRIP TO
LONDON'S OLDEST
CIVIC CENTRE – GRAVESEND

CIVIC HALL, GRAVESEND
Sunday, February 6th
Bell and Arc
with Daniel's Band
at 8 p.m. Adv. 35p. Door 40p
ST. VALENTINE'S NIGHT
SPECIAL ATTRACTION!
Monday, February 14th
STATUS QUO
with Paul Brett
at 8 p.m. Adv. 50p. Door 60p
Tuesday, February 22nd
BRINSLEY SCHWARTZ
with Renia
at 8 p.m. Adv. 40p. Door 45p
Licensed Bar (over 18's only). Food.
Box Office Tel.: Gravesend 4244

ON THE ROAD THIS WEEK: BLACK SABBATH, ELTON JOHN, PO
FREE, HUMBLE PIE, WISHBONE, STRAWBS, HENDRIX FIL

THE DAYS O

An Illustrated Journal of Romantic Events, Reports, Sp

THE WEEK'S BEST G

THURSDAY

LOUGHBOROUGH University: POCO
TEES-SIDE Technical College: ARRIVAL/THIN LIZZY/BARABBAS
PORTSMOUTH Guildhall: BLACK SABBATH
★ COVENTRY Locarno: PINK FLOYD, CHUCK BERRY, BILLY PRESTON (Lanchester Arts Festival)
LLANELLI Glen: ARGENT
ABERYSTWYTH University: STRAWBS
LONDON Imperial College: FAMILY
KINGSTON Polytechnic: DANDO SHAFT
SHEFFIELD Oval Hall: FREE
PURLEY Orchid: EDDIE FLOYD
BIRMINGHAM Aston University: HUMBLE PIE
NEWCASTLE Mayfair: HENDRIX FILM/CAT MOTHER
CROYDON Top Rank: DETROIT EMERALDS
DUNDEE University: STEELEYE SPAN
LONDON Marquee: BEGGARS OPERA
BARNSTAPLE Queen's Hall: STATUS QUO
DERBY King's Hall: AUDIENCE
LEICESTER Polytechnic: VINEGAR JOE
SHEFFIELD City Hall: NAZARETH
LANCASTER Duke's Playhouse: EDDIE 'GUITAR' BURNS

ST. ANDREWS Buchanan Theatre: PACO PENA
LONDON Flicka Club, Swallow St., W.1: JULIET LAWSON JOHNSTON
WORTHING Pier Pavilion: STACKRIDGE
HULL Malcolm's: FOUNDATIONS
CREWE Speakeasy: CHRISTIE/EDISON LIGHTHOUSE/WORTH

★ Pink Floyd

REMEMBER how Floyd promised to kick out old numbers from their stage act, but started off the tour with a second set opener of "Careful With That Axe Eugene"? Mind you, it's still hot stuff, and they even managed to get half way through their new composition — the famous masterpiece — down at Brighton. Anyway, we all know about the hangups on openers, so Floyd should have worked out their problems by now. Must say, though, they seem like a revitalised band since their last proper tour. Get them while you can, folks.— T.S.

FRIDAY

LONDON Rainbow Theatre: POCO/BILLY PRESTON
HIGH WYCOMBE College of Technology: ARRIVAL/THIN LIZZY/BARABBAS
MANCHESTER Free Trade Hall: BLACK SABBATH
BRIGHTON Sussex University: CHRISTIE/EDISON LIGHTHOUSE/WORTH
NEWCASTLE City Hall: BARCLAY JAMES HARVEST
LANCHESTER Main Hall: SPINNERS (Lanchester Arts Festival)
SALFORD University: ARGENT
LONDON BUMPERS: FANTASTICS
EDINBURGH Empire Theatre: MOUNTAIN
BRIGHTON Sussex University: AMON DUUL II
YORK University: FREE/JUNKYARD ANGEL
WALTHAM FOREST Technical College: HUMBLE PIE
PRESTON Public Hall: HENDRIX FILM/CAT MOTHER

SOUTHAMPTON Guildhall: KINKS
LONDON Queen Elizabeth Hall: LINDISFARNE/GENESIS
LIVERPOOL Mardi Gras: DETROIT EMERALDS
EDINBURGH Caley: STEELEYE SPAN
SOUTHPORT Floral Hall: SARAH VAUGHAN

BIRMINGHAM University: QUIVER
HALIFAX Scene III doubling SHEFFIELD Shades: EDDIE FLOYD
★ GUILDFORD Surrey University: BRONCO
PLYMOUTH Guildhall: STATUS QUO
LONDON Lyceum: CURVED AIR, AUDIENCE, STACKRIDGE, EAST OF EDEN (Midnight to 6; tickets in advance only)
★ BRISTOL Polytechnic: TRANQUILITY and FIELDS
HIGH WYCOMBE College: VINEGAR JOE

BATH University: NAZARETH
NORWICH Jacquard: EDDIE 'GUITAR' BURNS
CROYDON Fairfield Halls: SWINGLE SINGERS

NEWCASTLE City Hall: BARCLAY JAMES HARVEST
LANCHESTER Festival (Colin Campbell pub): JULIET LAWSON JOHNSTON
ABERDOUR Primary School Hall: PACO PENA
ABERYSTWYTH University: OSIBISA/SLADE
LONDON Temple: CAMEL
CHARD Guild Hall: CHRISTIE/EDISON LIGHTHOUSE/WORTH

★ Bronco

Bronco chug along on their current tour, the last time they play with founder member Jess Roden who is to leave the band in March. Roden is leaving partly through pressures of work, partly through disillusionment. For a couple of months last year they toured America successfully, but since their return he feels it hasn't been the same, and even further removed from the happy days before they got into recording and the usual business hassles. But they promise to go out bucking. — PH.

★ Fields

Unusually enough, Fields was founded by ex-Rare Bird organist Graham Field. He linked up with former Crimsoid Andy McCulloch on drums and Alan Barry on doubleneck guitar/bass. First album "Fields," although blessed with plenty of airplay, did very little: which is a pity, because this is a very fine classical-rock outfit, as the antecedents might explain. Barry, in particular, is a very good — if still unknown — guitarist. Rated by Robert Fripp as "one of the best in the country," Barry also handles the vocal chores. McCulloch is a tasteful drummer (you can hear his earlier work on Crimso's "Lizard"), and the whole three-piece is a far more successful blend of classico-rock and Crimson than their better-known competitors, ELP. — TT.

SATURDAY

LONDON Rainbow Theatre: POCO/BILLY PRESTON
GLASGOW Strathclyde University: MOUNTAIN/JIMMY McCULLOCH BAND
LONDON Royal Festival Hall: STRAWBS
BRISTOL Colston Hall: PINK FLOYD
BRISTOL Polytechnic: ARRIVAL/THIN LIZZY/BARABBAS
NEWCASTLE City Hall: BLACK SABBATH
LONDON School of Economics: MC5
RETFORD Eaton Hall College of Education: CHRISTIE/EDISON LIGHTHOUSE/WORTH
★ BOURNEMOUTH Winter Gardens: RICHARD HARRIS
MANCHESTER Free Trade Hall: WISHBONE ASH

LONDON Royal Festival Hall: ELTON JOHN/ROYAL PHILHARMONIC ORCHESTRA
GLASGOW University: ARGENT
BOSTON Gliderdrome: DANDO SHAFT
LEEDS University: HUMBLE PIE
HORSHAM Capitol: SETTLERS
LONDON Revolution: DETROIT EMERALDS
STOCKPORT College of Technology: STEELEYE SPAN
LONDON Royal Albert Hall: DOROTHY SQUIRES
COLCHESTER Essex University: QUIVER
WHITCHURCH Civic Centre: SLADE
DUNSTABLE California doubling PADDINGTON Cue: EDDIE FLOYD
HARLOW Playhouse: STATUS QUO
LONDON Imperial College: OSIBISA
LONDON Flamingo: ARTHUR CONLEY
★ BRADFORD University: AUDIENCE
BRIGHTON Sloopy's: TRANQUILITY
CROYDON Technical College; IAN MATTHEWS
PORTSMOUTH Guildhall: SWINGLE SINGERS

WOLVERHAMPTON Park Hall: MONTANAS
FARNBOROUGH Technical College: CLIMAX CHICAGO/JULIET LAWSON JOHNSTON
MANCHESTER University Union Hall: FREE/JUNKYARD ANGEL
MANCHESTER University: HENDRIX FILM/CAT MOTHER
LONDON School of Economics: HOUSESHAKERS

EDINBURGH Empire: BARCLAY JAMES HARVEST
SOUTHAMPTON Roof Top Disco: CHRISTIE/EDISON LIGHTHOUSE/WORTH

★ Richard Harris

Originally planned for last autumn but postponed so he could complete his new album "My Boy", this is Richard Harris' first ever concert tour of Britain. Backing the big-voiced Irishman will be an orchestra conducted by song writer Phil Coulter. Harris presents a programme lasting over an hour drawing much of his material from the new LP. — JW.

★ Audience

TO SAY THAT Audience are a *werthy* band would be both patronising and an unforgiveable pun on the group's leader, Howard Werth. The band is quite capable of being judged on merit, and recently released an excellent album, "House On The Hill", which makes extended use of Werth's own electro/accoustic guitar work, plus saxophonist Keith Gemmell's echo-variable horns. Gemmell has now left — being replaced by Nick Judd on piano and flute — and a new album, called "Lunch", is to be released in March. "Lunch" also features the horn work of Bobby Keyes and Jim Price, who were flown over from America specially for the sessions. Which should be a good guide as to where Audience are currently at. — TT.

POCO, CHUCK BERRY, BILLY PRESTON, FAMILY, PINK FLOYD, FILM, SLADE, OSIBISA, RICHARD HARRIS, STATUS QUO

GIGS NATIONWIDE

ts, Sporting & Theatrical News at Home & Abroad.

SUNDAY

BIRMINGHAM Barbarella's: POCO
WOLVERHAMPTON Civic Hall: BLACK SABBATH
NOTTINGHAM Mary Ward College: CHRISTIE/EDISON LIGHTHOUSE/WORTH
READING Top Rank: DETROIT EMERALDS
CROYDON Fairfield Halls: RICHARD HARRIS
SHEFFIELD Black Swan: ARGENT
★ BRADFORD ST. George's Hall: FREE/JUNKYARD ANGEL
GUILDFORD Civic Hall: HENDRIX FILM/CAT MOTHER
SOUTHEND Pavilion: STRAWBS
SHEFFIELD Cavendish: FANTASTICS (for one week)
RETFORD Broken Wheel and HANLEY Place: EDDIE FLOYD
LONDON Shaw Playhouse: STATUS QUO
NOTTINGHAM Mary Ward College: ARRIVAL/THIN LIZZY/BARABBAS
KENILWORTH Kinetic Circus: OSIBISA
CROYDON Greyhound: WISHBONE ASH
LONDON Flamingo: PIONEERS
REDCAR Coatham: NAZARETH
★ BRISTOL Colston Hall: SWINGLE SINGERS
DERBY Talk of the Midlands: LOVELACE WATKINS (for one week)
WOLVERHAMPTON Longacres, Willenhall: MONTANAS
HULL Bailey's: LABI SIFFRE (for one week)
STOCKTON Fiesta: FORTUNES (for one week)
LONDON North East London Polytechnic: VINEGAR JOE

★ Junkyard Angel

Junkyard Angel, currently touring with Free, have recently been joined by Mike Harrison, the former Spooky Tooth. They backed Harrison on his solo album and because they were so good he decided to join them. Line up is Harrison, keyboards and vocals; Frank Kenyon, guitar; Peter Bates, bass; Ian Herbert, guitar and Kevin Iverson, drums. Kenyon and Bates were the original members with Harrison in the VIPs, the group which evolved into Spooky Tooth. Their debut album will be released in April, produced by Mike Harrison. — PH.

★ Swingle Singers

Les Swingle Singers are a group of American expatriates and French singers who live in Paris. They sing. Their name is derived from the musical director, Ward Swingle, who also claims to have invented the concept of Jazz-Bach. The French have been into swinging Bach for some time (viz. Jacques Loussier), but Swingle took the scat image one step further: the orchestrations are exactly as Bach wrote them, and each instrument is voiced for a voice, if you get my meaning. Les Swingles became famous some years back for the D Minor Fugue, but almost everything they touch has a similar appeal — the appeal being Johann Sebastian's original hit. If you're not into Bach, you could well get involved via the Swingle Singers. — TT.

MONDAY

BIRMINGHAM Kinetic Circus: MOUNTAIN
BRISTOL Colston Hall: BLACK SABBATH
READING Top Rank: SLADE
★ OXFORD Polytechnic: WISHBONE ASH
FARNWORTH Blighty's: BILLY ECKSTINE
BRIGHTON Dome: POCO
SOUTHPORT Floral Hall: SWINGLE SINGERS
NOTTINGHAM Albert Hall: STAN KENTON ORCHESTRA
LONDON Pheasantry: JULIET LAWSON JOHNSTON
LEWISHAM Concert Hall: SETTLERS
STEVENAGE Queensway Club: ARRIVAL/THIN LIZZY

★ Wishbone Ash

Wishbone have been called a good "new" band for some two years now. About time people accepted them as a good "now" band, because they are good and certainly have a lot to offer musically. Material featured is mainly from their current album "Pilgrimage", although they are now introducing new numbers which will be on their next album due for release in spring. They're a very tight band who draw their enthusiasm from the crowd and then bounce it back. And if the crowd isn't that enthusiastic they work on it and bounce the group enthusiasm out to the crowd. — J.W.

TUESDAY

MANCHESTER Free Trade Hall: MOUNTAIN
SHEFFIELD City Hall: BLACK SABBATH
BRISTOL Colston Hall: RICHARD HARRIS
★ SOUTHAMPTON University: BARCLAY JAMES HARVEST
BARRY Memorial Hall: HENDRIX FILM/CAT MOTHER
YORK Hypnotique: EDDIE FLOYD
CLEETHORPES Winter Gardens: BEGGARS OPERA
SALISBURY City Hall: STATUS QUO
WATFORD Town Hall: WISHBONE ASH
COVENTRY College of Education: PACO PENA
COVENTRY College of Education: JERICHO
GLAMORGAN Polytechnic: ROSKO ROAD SHOW
BOURNEMOUTH Chelsea Village: ARRIVAL/THIN LIZZY

★ Barclay James Harvest

Barclay James Harvest are now halfway through their first major U.K. tour, on which they play the occasional date with their own orchestra. They've been together since 1968, and have released three albums for Harvest. Their music is of a peaceful nature, in a bag all of its own, and to hear them is an experience in itself. But don't bother to see them if you want to be bombarded; stick to your heavies for that. — PH.

WEDNESDAY

★ FLINTSHIRE Technical College: GARY WRIGHT's WONDERWHEEL
WAKEFIELD Theatre Club: STAN KENTON ORCHESTRA
GUILDFORD Civic Hall: WISHBONE ASH
★ LIVERPOOL Stadium: MOUNTAIN/JIMMY McCULLOCH BAND
CARDIFF University: HUMBLE PIE
BRADFORD St. George's Hall: BLACK SABBATH
BRIGHTON Dome: RICHARD HARRIS
LONDON Kew Boathouse: SLADE
WATFORD Top Rank: EDDIE FLOYD
LIVERPOOL Mardi Gras: BEGGARS OPERA
KEELE University: BRONCO
BRISTOL Boobs: OSIBISA
PETERBOROUGH Bite: EDDIE 'GUITAR' BURNS
SALISBURY City Hall: CHRISTIE/EDISON LIGHTHOUSE/WORTH
SPENNYMOOR Variety Club: SWINGLE SINGERS
BIRMINGHAM Town Hall: SAVOY BROWN/CHICKEN SHACK
BILLERICAY Mayflowers, School Road: THIN LIZZY
BIRMINGHAM Billesley Hotel, Kings Heath: MONTANAS
FLINTSHIRE Technical College: JERICHO
CARDIFF Top Rank: PALADIN

★ Gary Wright's Wonderwheel

Fresh back from an American tour, Garry Wright's Wonderwheel are now engaged on a solid batch of gigs throughout the country. The ex-Spooky Tooth organist got this band together last April when he met up with guitarist Mick Jones and bass player Archie Legget — both formerly with Johnny Halliday — and drummer Bryson Graham. Their style of music still retains the Spooky Tooth punch while incorporating the freshness of the excellent musicianship of the other members of Wonderwheel. A group well worth seeing. — PH.

★ Mountain

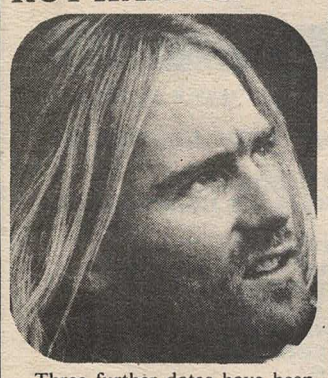
MOUNTAIN — world's best hard-rock group, according to some — are back in Britain again following their last triumphant appearances in the UK on which they blew myriads of minds. Band consists of: Felix Pappalardi, a combination of Svengali, Rasputin and Jack Bruce; Leslie West, who can be described as a cross between Clapton at his bluesiest and Oddjob after a heavy meal; Corky Laing, one of the hardest-hitting percussionists either side of the Atlantic; and Steve Knight, Mountain's keyboard man, whose mystery appeal lies in the fact that he is hardly ever heard. Perhaps this'll be changed in time for their British tour? Both group and audience should get their rocks — as they say — off. — TT.

UP-COMING LIVE DATES

Floyd

Pink Floyd have been booked for an additional appearance at London Rainbow Theatre on Sunday, February 20. The new date has been added because the venue is already sold out for the band's previous three days at the venue (17-19). It will be the first time any act has played four consecutive days at the Rainbow.

ROY HARPER



Three further dates have been added to Roy Harper's previously-reported concert tour, including an appearance at London Rainbow Theatre on March 5. The other two are a new opening venue at Bristol University (February 12) and Swansea University (18).

STUD

Leicester University (February 12), Windsor 1832 Club (15), Fulham Greyhound (17), London City University (18), London University College (19), Derby Cleopatra's (24), Penarth Padget Rooms (26), Redcar Coatham (27) and Bristol University (29).

LEONARD COHEN

Dublin Stadium (March 18). Glasgow Green's Playhouse (19). Manchester Belle Vue (20). Leeds University (21). Newcastle City Hall (22). London Royal Albert Hall (23).

Houseshakers

The 1972 rock'n'roll road show featuring the Houseshakers, Screamin' Lord Sutch, Heinz and Vince Taylor is so far set for Chelmsford Magnet (February 12), Swansea Ego's (15), Kingston Coronation Hall (19), Norwich Balloon (20) and Wood Green Fishmongers Arms (25). The Houseshakers also play university dates at Bedford (February 18) and Leicester (26).

● VINEGAR JOE will be the support act when Free appears at Sunderland Top Rank on February 13. Further solo dates for Joe are at London Marquee (February 10 and 24) and Bristol Old Granary (17).

● **OSIBISA at Woolwich Thames Polytechnic (February 18), Guildford Technical College (19) and Manchester Free Trade Hall (29).**

BILLY FURY PACKAGE

Edinburgh Caley (February 20), Glasgow Kelvin Hall (21), Dundee Caird Hall (2), Blackburn King George's Hall (23), Derby King's Hall (24), Bradford St. George's Hall (25), Newcastle City Hall (26), Coventry Theatre (27), Hemel Hempstead Pavilion (28), Bournemouth Winter Gardens (29), London Rainbow Theatre (March 1) and Portsmouth Guildhall (3).

● **For more details of this "Revival Spectacular" rock package, turn to page 32.**

Arrival's DYAN BIRCH

ARRIVAL

Still more dates have been added to the package tour featuring Arrival, Thin Lizzy and Barabbas, making a total of 36 in all. New venues are Exeter St. George's Hall (February 14), Swansea College (22), Silloth Solway Lido (29), Newport College (March 3), Cardiff University (4), Bristol Polytechnic (14), Crewe Speakeasy (23) and Droitwich Spa Winter Gardens (30). Singer-composer Michael Blount has been added to the Bill.

SPINNERS

Portsmouth Guildhall (February 11), Chatham Central Hall (12), Watford Town Hall (13), Reading Town Hall (16), Guildford Civic Hall (17), Manchester Free Trade Hall (19), Leicester De Montfort Hall (24), Cardiff New Theatre (27), Liverpool Philharmonic Hall (March 3), Swansea Brangwyn Hall (8), Oxford Town Hall (9), Birmingham Town Hall (10) and Halifax New Victoria (11).

● **MEDICINE HEAD plays Oxford Town Hall (February 12) and Edinburgh Empire with Stackwaddy and Bridget St. John (19).**

● PLAINSONG, the group formed by Ian Matthews and Andy Roberts, now plays "Implosion" at London Roundhouse on February 20 instead of March 19.

PURPLE

DEEP PURPLE are now set for their first two British dates of 1972. They star at Dagenham Roundhouse on February 19 and at Wolverhampton Civic Hall the following day (20). The latter booking replaces a date they had to cancel last year when organist Jon Lord slipped a disc.

MC5 plays extra gig at Croydon Greyhound on February 13.

DAVID BOWIE at Tolworth Toby Jug on February 10.

BARCLAY JAMES HARVEST

Additional bookings for Barclay James Harvest's current tour are at Lewisham Concert Hall (February 13), Oxford Town Hall (21), Lowestoft College of Art (March 10), Chelmsford Town Hall (13), Reading Town Hall (16), London City Univeristy (17), Guildford Civic Centre (22) and Bracknell Sports Centre (25). A change of venue on March 4 now takes the outfit to Watford College of Art and Technology.

BELL & ARC

Aberystwyth University (February 14), Manchester University (15), Canterbury University of Kent (17), North London Polytechnic (18), Croydon Greyhound (20), Southampton Technical College (21), Stafford School of Art (24), Stourbridge College of Art (25) and Ripon College of Education (26).

Drifters

Several new dates have been set for the Drifters, who commence their British tour next week. They are Camberley Samantha's (February 13), Chester Quaintways (14), Liverpool Pyramid replacing Liverpool Top Rank (16), Spennymoor Variety Club (28 and 29 instead of March 1), Portsmouth Locarno and Peterlee Senate (March 2) and Wolverhampton Cavenidsh (March 5 instead of February 27).

Big Events

SHEFFIELD

Sheffield Fiesta is to stage another of its mini pop festivals this month, and artists featured include Hot Chocolate and Johnnie Walker (February 15), Marmalade and Rosko (16), Ashton, Gardner, Dyke & Co. and Stuart Henry (17), the Tremeloes and Tony Blackburn (18) and the Sweet and Alan Freeman (19).

LOUGHBOROUGH

Loughborough University spring term attractions include Gallagher & Lyle and David Elliot (February 12), Lindisfarne (19), Bloodstone and Supertramp (25), Humble Pie and Hookfoot (March 4) and Sarah Gordon & Bondage and Bob Kerr's Whoopee Band (18).

HARTLEPOOL

Three events are being staged at Hartlepool Longscar Hall during the weekend of March 3-5 in aid of the local Fourth Division football club. Folk singer Allan Taylor appears on March 3, the Groundhogs head a concert bill the following day, and March 5 marks the Northern premiere of the Frank Zappa film "200 Motels".

GARY WRIGHT

Further dates for the current tour by Gary Wright and Wonderwheel, together with Israeli group Jericho, are at Bristol Redland College (February 11), Cranbrook School (12), Newcastle University (21) and Glamorgan College of Education (25).

GENESIS

Penzance Winter Gardens (February 11), Plymouth Van Dike (12), Aberystwyth University (14), Maidstone Medway Technical College (18), Salisbury Alex Disco (19), Croydon Greyhound (20), Leicester Polytechnic (23), Bracknell Sports Centre (26),and Chelmsford Civic Centre (28).

Arthur Conley, Solomon Burke

ARTHUR CONLEY

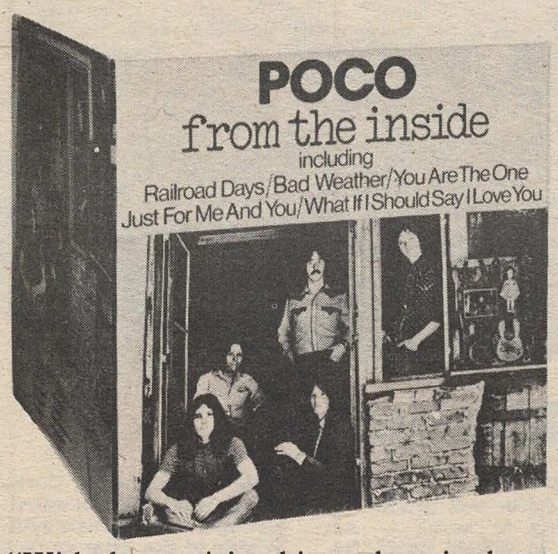
ARTHUR CONLEY is returning to Britain in May for another extensive tour of clubs and ballrooms, promoted by the American Program Bureau. He will be here for a minimum of two months.

Opening venue for the previously-reported three-week tour by Percy Sledge will be at Croydon Top Rank on April 13, and SOLOMON BURKE begins his three-week itinerary at Reading Top Rank on April 23. Full tour schedules will be announced shortly — also for INEZ FOXX who opens her tour on May 5.

JACQUES LOUSSIER TRIO

Brighton Dome (March 9), Folkestone Leas Cliff Hall (10), London Royal Festival Hall (11), Southend Cliffs Pavilion (12), Hemel Hempstead Pavilion (13), Portsmouth Guildhall (14), Birmingham Town Hall (15), Southport Floral Hall (16), Croydon Fairfield Hall (17), Chatham Central Hall (18), Harlow Playhouse (19), Guildford Civic Hall (20), Bristol Colston Hall (21) and Cardiff City Hall Assembly Rooms (22).

NEIL YOUNG & STEVE STILLS began their careers with the legendary BUFFALO SPRINGFIELD from that same group came RICHIE FURAY & JIM MESSINA who formed POCO



Poco performs...

Tuesday February 1st	Old Grey Whistle Test B.B.C. T.V. Show
Thursday February 3rd	*Loughborough University*
Friday February 4th	*Rainbow Theatre*
Saturday February 5th	*Rainbow Theatre*
Sunday February 6th	*Barbarellas, Birmingham*
Monday February 7th	*Brighton Dome*

FROM THE INSIDE – POCO – EPC 64543
Features their single
'JUST FOR ME AND YOU'

"With the musicianship we have in the group, man, we can play anything we want vocally, too," says ex-Buffalo Springfield guitarist Richie Furay.

Furay, Schmit, and drummer George Grantham have meticulously prepared their harmonies (Messina sometimes joins in on the background oooooohhhs).

On stage they sing studio-perfectly, and both George and Tim sing with the same country sweetness that Furay is known for. Poco is the only rock 'n roll band whose members smile as they sing – it's hard to grin with your mouth wide open.

EPIC *Epic records are marketed by CBS*

RADIO & TV GUIDE

THURSDAY

RADIO 1
7 a.m. Tony Blackburn; 9.0 Jimmy Young; 11.0 Dave Lee Travis; 1 p.m. Johnnie Walker; 3.0 Terry Wogan; 5.0-6.0 What's New; 10 p.m.-midnight "Sounds Of The Seventies" with the Move, Gary Wright's Wonderwheel and Trees.

LUXEMBOURG
6.30 Dave Christian; 10. Bob Stewart; 1 a.m. Kid Jensen.

TELEVISION
"Top Of The Pops" (BBC-1);
Peddlers in "Sez Les" (ITV);
Labi Siffre in "Vera Lynn Show" (BBC-2).

FRIDAY

RADIO 1
7 a.m.-5 p.m. As Thursday; 5.0-6.0 Rosko's Round Table; 10 p.m.-midnight "Sounds Of The Seventies" with Mick Abrahams, Lindisfarne, Miller Anderson and Gentle Giant.

LUXEMBOURG
6.30 p.m. Paul Burnett; 9.0 Dave Christian; 11.0 Bob Stewart; 1 a.m. John Peel.

TELEVISION
Farewell performance by Maurice Chevalier (BBC-1).

SATURDAY

RADIO 1
8.30 a.m. Ed Stewart; 9.55 Stuart Henry; 12 noon Rosko; 2 p.m. New DJ spot; 4.0 "Scene And Heard"; 5.0 David Simmons; 6.30-7.30 "In Concert".

RADIO 2
7.30-8.30 p.m. Country Meets Folk; 9.15-10.0 European Pop Jury.

LUXEMBOURG
6.30 p.m. Paul Burnett; 10.0 Dave Christian; 1 a.m. Kid Jensen.

TELEVISION
"In Concert" with Gordon Lightfoot (BBC-2);
Ravi Shankar in "Aquarius" (ITV).
"Up Country" with George Hamilton IV, Bill Anderson and Tumbleweeds (BBC-2);
"It's Cliff Richard" (BBC-1).

SUNDAY

RADIO 1
9 a.m. Ed Stewart; 10.0 Noel Edmonds; 12 noon Family Favourites; 2 p.m. Savile's Travels; 3.0 Speak-Easy; 4.0 Pick Of The Pops; 5.0 The Elvis Presley Story; 5.50-7.0 Pick Of The Pops.

RADIO 2
8.30-9 a.m. Cliff Richard; 4.0-5 p.m. Folk On Sunday; 11 p.m.-1 a.m. Jazz.

LUXEMBOURG
6 p.m. Bob Stewart; 9.30 Paul Burnett; 1 a.m. Kid Jensen.

TELEVISION
Billy Preston, Tom Jones in "Engelbert Humperdinck Show" (BBC-1)

MONDAY

RADIO 1
7 a.m.-6 p.m. As Thursday; 10.0-midnight "Sounds Of The Seventies".

LUXEMBOURG
6.30 p.m. Paul Burnett; 9.0 Dave Christian; 11.0 Bob Stewart; 1 a.m. Kid Jensen.

TELEVISION
Mr. Fox in "Sounding Out" (BBC-1).

TUESDAY

RADIO 1
7 a.m.-6 p.m. As Thursday; 10.0-midnight John Peel's "Top Gear".

LUXEMBOURG
6.30 p.m. Dave Christian; 9.30 Paul Burnett; 11.0 Bob Stewart; 1 a.m. Kid Jensen.

TELEVISION
David Bowie in "The Old Grey Whistle Test" (BBC-2).

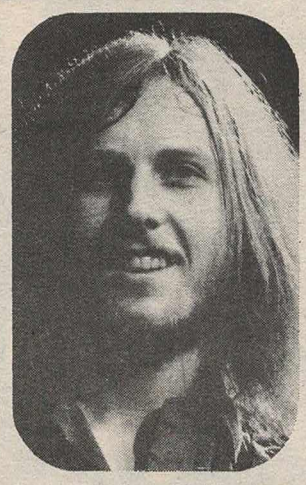
WEDNESDAY

RADIO 1
7 a.m.-6 p.m. As Thursday; 10.0-midnight "Sounds Of The Seventies" with Alan Black and Bob Harris.

LUXEMBOURG
6.30 p.m. Paul Burnett; 9.0 Dave Christian; 11.0 Bob Stewart; 1 a.m. Kid Jensen.

ASTON UNIVERSITY/THURS, WALTHAM FOREST TECH/FRI, LEEDS UNIVERSITY/SAT, CARDIFF/WEDS.

Pie back to do it on the road



Clem Clempson

HUMBLE PIE begin their first English tour in two and a half years this week. It's a long tour, hitting mainly universities. They've spent most of their time either in America or Europe, having made nine/ten trips to the States which have paid off by earning them a gold record for their double album "Humble Pie Live At The Fillmore".

Now they've come back home to do it on the road with their "new" member Dave Clempson. It'll be the first time many people will have seen Clempson since he replaced Peter Frampton as Pie's lead man, and the guitarist and I got together in a pub for a chat about the band, the tour and new album.

I asked him if he'd secured himself in the band yet?

"Yeah, thanks to the rest of the band. Right from the start they made me feel as though I'd always belonged. It was a bit hectic when I first joined because we had about two hours rehearsal before we went off to play a tour of Italy. The first gig in Rome was a bit of a shambles really. I didn't really know the material.

"After that, the next night was really good and it just kept on getting better and better. I'm sort of waiting for a bad gig. I'd like to have a bad one because it's been getting so good, so fast".

The band has been hard at work in the studios recently, recording the follow up LP to the live set. It's going to be Clempson's debut on wax with the Pie men, so I asked him how things were moving.

"It's really turning out great. We're doing some of the stuff we're doing on stage — the rock/bluesy stuff. We do roughly half that and the other half is different things that each member has got together. They're all originals, except for a slow blues called 'I Wonder' that Ray Charles made quite a time ago.

"One track on the album is just Steve and myself and Alexis Korner having a little blow one night when Alexis dropped by the studio. It turned out really good, so we're putting it on. That is the sort of thing that is a gas to do on albums. I sing on one song and Greg (Ridley) sings two. I really dig Greg's voice. Sometimes he sits in the back of the car and sings, and he has this amazing throaty voice. He's really good, but on records and on stage he seems to try and control it too much".

It's often thought that Steve Marriott leads Humble Pie, since the emphasis is often placed on him on live gigs. I asked Clempson if the band is a co-operative effort.

"Yeah, the group is completely equal as far as decisions and choosing material is concerned. Steve comes across much stronger on stage, but when we're on stage it's up to the individual as to what you do. If I'm playing particularly well one night, and I want to go out in front and get the spotlight, I can.

"I mean, Steve will really dig it if I do that. He isn't intentionally the focal point of the band. He's just a genius at communication with the audience. He wants Greg and myself to do much more of it so that he isn't in the spotlight so much. I don't think we could do that as well as Steve anyway".

With this long tour ahead of the band, my next question was two fold. Does Dave mind all the touring that Pie does? And has the repertoire changed much since their gig in Hyde Park last summer?

"Touring doesn't bother me. I really dig working. We haven't worked now since we finished the American tour just before Christmas and I can really feel it. I get really irritable because I miss the release of energy. As for the material, we'll be playing most of the stuff from the new album as well as a couple of old favourites. I know several of the most popular old songs in case we get encores".

If you've never seen the Pie before, get out and see what all the stir is about. Humble Pie rock and roll with music to wiggle your bum to. The Ridley/Shirley rhythm section is hard, mean and pumps like few others do. Marriott's vocals are still unbelievably soulful for a small English feller. And with Dave Clempson's guitar in the line-up, it's like adding icing on the cake.

DANNY HOLLOWAY

NME WHAT'S ON GUIDE

Strawb Dave Cousins

STRAWBS AND THE 'OLD JEANS' SYNDROME

ABERYSTWYTH UNIVERSITY/THURS, FESTIVAL HALL/SAT, SOUTHEND PAVILION/SUN

ANYONE GOING along to a gig on the Strawbs present series of concerts expecting to see a standard Strawbs set is in for a slight shock. What the group has been planning over the last six months is almost a totally new concept in rock presentation.

The whole show is linked together thematically and presented in the form of mixed-media. And the Strawbs plan to use lights, slides, films, mime and even a ballet dancer to illustrate the point of the theme.

"Basically it's about a wanderer," explained Dave Cousins," who goes through life searching for an ideal situation — some kind of stability in a troubled world. Although he tries different things and goes through different emotions, he never really finds complete satisfaction.

"We've wanted to work on a concept for a long time but could never think of a subject before. Suddenly all the songs we were writing somehow came together and there it was.

"On the theatrical side, I feel it's time to try something a little new. I'm sure the public has got tired of groups going on in old jeans, wailing away for an hour without acknowledging the fact that the audience is there.

"Personally I feel the ordinary idea of a concert has become extremely dull. The time is right to give the audience something more.

Added guitarist Tony Hooper: "To me music has progressed in three ways. Firstly you had lousy songs sung indifferently, then you had good songs without any attempt at presentation. Now the time seems right to combine good material with the virtues of good presentation."

All very true maybe, but the Strawbs aren't alone in their use of theatricals. I mentioned Alice Cooper and Arthur Brown's Kingdom Come.

"Yeah, but it's not the same," said Hooper. "They're using them for effect while we're using them as part of the effect. There's a difference. The point is, would Alice Cooper's music stand up on it's own without any theatrical gimmicks?"

The Strawbs confidently feel that their music does. They feel also, quite rightly, that their new album "Grave New World," which includes most of their new stage numbers, is far and away the best record they've ever made.

"There's a particularly good balance between the music and the lyrics," said Cousins. "It's the first album I can look back on with complete satisfaction."

In many ways both the tour and the album indicate a new phase for the Strawbs, which began with the departure of Rick Wakeman.

After Wakeman had been replaced by Blue Weaver, the band took itself off to Devon for what Cousins jokingly calls a "a get-it-together session in the country." In true Strawbs style much of their time was spent in assorted drinking establishments, but the trip also had a much more serious purpose.

Explained Cousins: "Blue had just joined the group and obviously nobody knew quite what he was like. As a passing acquaintance he was a great bloke, but we thought if we isolated ourselves for a while we could get to know each other.

"At that point, we were getting into a rut and if something hadn't happened we might have dwindled away.

"We weren't rehearsing much, Rick was doing a lot of sessions and there was a certain amount of tension in the air. The press were pushing Rick to the front until it felt like the group consisted of Rick and four others.

"Also, problems arose because although he was a great musician he wasn't a very good songwriter," added Hooper. "We tried out one of his songs for the 'Witchwood' album and frankly it was a disaster. We didn't use it and he was very upset.

"But since Blue joined us we've got new impetus," came in Cousins. "He's helped make it a much more integrated group again. He's a much more compatible group musician and he's playing extremely well.

"Rick was always technically brilliant, but he was very much a frilly player. Blue is much more solid. He's helped to make the whole sound more powerful, more condensed.

"We started out as a folk group, changed into a folk-rock group and now seem to be a rock-folk group. Certainly we've turned a new corner."

JAMES JOHNSON

ERIC WINTER'S FOLK ROUND UP

TONIGHT AT THE Coppersongs Club, the Central Club, Peacehaven, Sussex, Shirley Collins is the main guest. Married to Ashley Hutchings, late of Steeleye Span, Shirley is one of the most comprehensively recorded artists on the British scene.

She did several splendid albums (EP's and LP's) for Topic, and two for the Harvest label, one of which "Anthems In Eden" was a lovely folk tone-poem of traditional songs, set off by Austin John Marshall's (Shirley's first husband) splendid song "The Ladies Were Dancing At Easter."

Shirley's newest disc is "No Roses" (Pegasus), with the Albion Country Band. Specially assembled for the record, the Albion includes Ashley Hutchings, Simon Nicol, Dave Mattacks, Lal and Mike Waterson, Royston Woods, Richard Thompson, Maddy Prior, Nic Jones, Barry Dransfield . . . and a cast of thousands.

Also at Coppersongs: the Copper Family, of course.

Other dates in the home counties. On Thursday, at Freedom Folk, Common Road, Langley, Bucks: Tight Like That.

On Friday, Hunt and Turner are at the Organ Inn, London Road, Ewell, Surrey. At the Pilot, Gravesend, Kent: a singers' night. At the star, Quarry Street, Guildford: Oak.

On Sunday a "Dance extra" evening at the Crossroads Ceilidh Club at the Wooden Bridge hotel, the A3 by-pass Guildford.

Tuesday, at the Medway Folk Centre, the Old Ash Tree, Rainham Road, Chatham, Kent: Davey Murrell.

Two big dates in Scotland this week: Dolinna Maclennan provides the music for a Scottish ballet production "An Clo Mor" and Watt Nicol has his own show at the Whithall Theatre, Dundee.

In the Sussex clubs — Friday at the Springfield Hotel, Brighton: Miles Wooten. Saturday at the Jug O' Punch, Lewes: Isabel Sutherland. Also on Saturday at the Black Horse, Telham, on the A2100 between Hastings and Battle: Vulcan's Hammer.

On Sunday at the Stanford, Brighton: Pete Sayers. And at the Swan Inn, Horsham; a comeallye.

Monday at the Norfolk, Worthing: the Copper family.

Tuesday at the Locomotive, Three Bridges, Crawley: Mick Jones.

At Basford, Nottingham, the Horse and Jockey, Mill Street, tonight (Thursday); George Deacon and Marion Ross. Also tonight, at the Brown Cow, Ratcliffegate, Mansfield Notts: the Foggy Duo.

Sunday at the White Horse, Quorn Street, Loughborough: Rosemary Hardman. Tuesday at the Horse and Jockey, Cromford Road, Ripley, Derbyshire: Dave Burland.

A new club in London: Cremer Folk operates on Sundays at 27 Clancy Street, Camden Town. The 30p admission includes coffee and snacks, and profits go to War-on-Want. Juliet Lawson Johnson is in charge, with this Sunday, Steve Tilston and Graham Fuller.

More London dates: At the Prince of Wales, Dalling Road, Hammersmith, tonight (Thursday): Jeremy Taylor. At the Black Bull, Whetstone High Road, also tonight: Jo Ann Kelly. At the Shakespeares Head, Carnaby Street, Soho, tonight: High Speed Grass. And at the Albert, the Pied Bull, Islington: Windfall. Tonight at Bedford College folk club, Regents Park: Broken Consort.

Friday at Cousins, Greek Street, Soho: Al Stewart and Francis Monkman.

Saturday at the Troubadour, Earls Court: Patrick Small. At the Peelers club, the King's Stores, Widegate Gate, near Liverpool Street station: Dave Turner, an amiable idiot from Nottingham.

On Sunday at the Crypt of St. Martins-in-the-Field, Trafalgar Square: the Singing Stewarts. At St. Albans, the Goat Inn, Sopwell Lane: Cyril Tawney. At the Tower club, William IV, Leyton High Street: Oak. At Springfield Park Tavern, Bounds Green: Tudor Lodge.

At the White Hart, King Street, Hammersmith, also on Sunday: a special programme on crime and criminals, with Barry (the mouth) Taylor, Bob (the axe) Bassett, Pat (the moll) Mackenzie, and Slim Jim Carroll — on parole for the evening.

NME WHAT'S ON GUIDE

Roll

HI CATS! Hungry Henry here, grubbing around for some ripe and juicy rock morsels to chew up and spit back at you. Grrrr! What's cooking this week? Well, dates from no less than Shakin' Stevens And The Sunsets (whose new LP on Contour is to be released shortly), Roy Young (also with a new album in the bag), the Houseshakers (soon to cut their debut LP), Screaming Lord Sutch (whose new LP is due out soon), Heinz, the Magic Rock Band, Jet Black, Rock Of All Ages and Wild Wally. Tempted? Then read on, lucky rockers.

Shakin' Stevens And The Sunsets grace the hallowed halls of Teeside Polytechnic, Middlesborough on Feb. 10 — Shaky's staunch fans will already know that his third LP "Rockin' & Shakin' " is probably already available in the more rock-oriented record shops, priced at a mere 83p.

Roy Young plays the Baker Hall, Bristol, on Feb. 4, and on the following day plays at Bedford College. On the same day Rock Of All Ages are at the Fishmongers Arms, Wood Green (together with Hog) and let's hope Fred Tillyer and the boys are getting somewhere towards replacing their stolen equipment.

Plenty of dates for the Houseshakers next week — one of the more exciting is at High Wycombe College on Feb. 4, where they share top billing with Screamin' Lord Sutch, whose detonsiled throat is healing up. Other dates for the Houseshakers: Feb. 5 — London School Of Economics, Houghton Street, W.C.2, Feb. 7 — Swan Tavern, Stockwell, and on the 8th and 9th they'll be laying down some tracks for their debut album. On Feb. 10th they're at the Greyhound, in Fulham Palace Road.

We interrupt this feature to bring you news of a publication that may be of interest to all you rockers sitting out there, wondering what to spend your cash on. There's a publication called 'Raunchy Records' which is basically a comprehensive list of LPs by rock, soul and blues artists.

But to make it more spicy, it's peppered with interesting press handouts, ads, and record reviews which are contributed by readers. If you want details — write to Roy Simonds at 75 District Road, Sudbury Town, Wembley HA0 2LF, Middlesex, or else phone him at 01-902 1005.

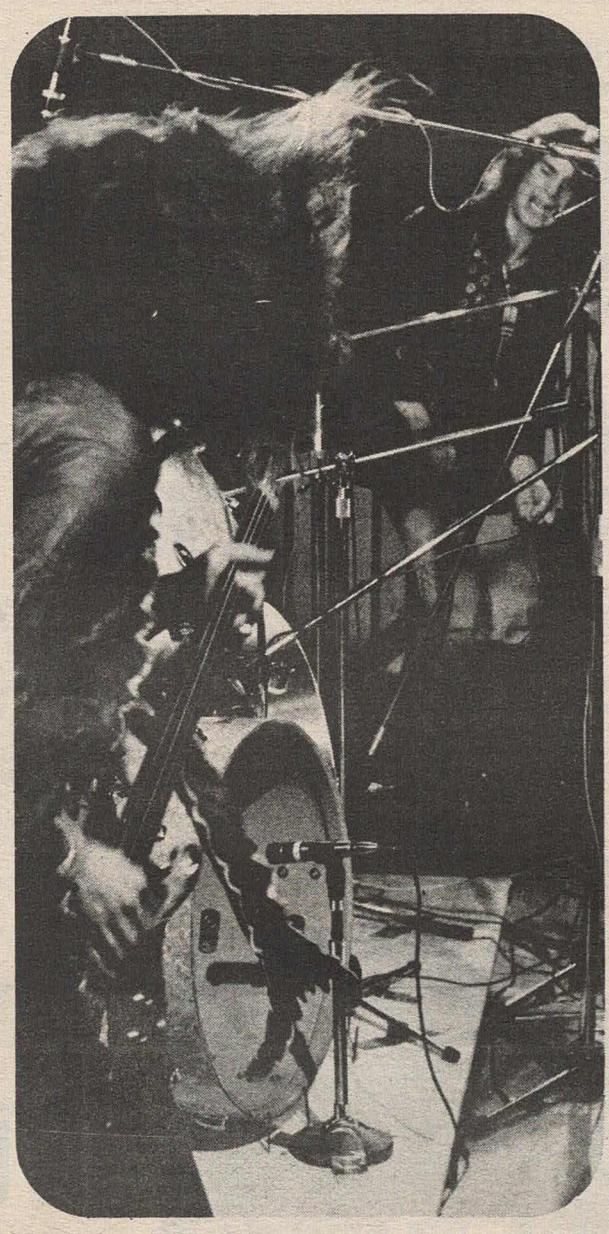
The irrisistable combination of Heinz and the Magic Rock Band are at the Stanford Hall, Altringham, Manchester, on Feb. 4th. The Magic Rock Band without Heinz are at Southend on the next day (Feb. 5) where they grace the stage of the Cricketers, in London Road.

On February 6th Jet Black are at DJ's Club in Chelmsford, and the following day they shoot over to Bristol, where they play at the Top Rank.

The four dates for the fabulous Wild Wally and co., are as follows: Feb. 5th — Ball's Pond College, Hertford, Feb. 8th — Croft Lane Club, Salford, Feb. 9th — Padgate College, Warrington, and Feb. 10th — Bingeley College, Yorkshire.

That's all folks, but if there's any rock information you'd like to share with other 'Roll' readers: then write to Rockin' Henry at one NME.

ROCKIN' HENRY



SEE DIARY FOR DATES

Sabbath and the murky regions of DOWNER ROCK

IT'S NOT EXACTLY clear who coined the phrase "The Dark Princes of Downer Rock" and applied it to Black Sabbath. It's also not clear whether he meant it as a kind of inverted compliment, or whether he was in fact being fiendishly subtle; in any event, Sabbath joyously seized on the quote and bannered it around for the group's tours in this country.

Before we examine the implications of this phrase with which Sabbath seem to wish to be identified, let's lift a few quotes from the group's main source of favourable criticism — the Bopper Mags.

"Gorgeous Ozzy", they gush; "Yummy Iommi" they squeal; "Super (sigh) Satanists", they effuse, taking careful note of the "fab" inverted crucifixes, the "blissful" black clothes and all the other paraphernalia associated with the Dreamy Demoniac Dark Devils of Droitwich.

YUCK.

Black Sabbath are an ordinary working band, not totally devoid of talent, of whom the most generous thing that can be said is that "for what they do, at least they do it well." In a world that's bursting with unrecognised talent, aren't things a little out of perspective when the best thing that can be said about a million-selling group is that, although they have deliberately opted for the lowest common denominator of music, "at least they do it well"?

Now let's go back to that phrase: the Dark Princes of Downer Rock. Sabbath's murky colour image-wise is unquestioned.

Princes? Well, maybe there's some Royal Blood lurking somewhere in those satanic veins. Downer Rock? Ah, there you have it. Just as Acid Rock was supposed to simulate, through music and lights, the effects of LSD on the system without actually partaking of the drug, Downer Rock can be assumed to refer to a musical equivalent of the effects from taking "Downers" — in other words, the barbiturate family of drugs, such as Amytal, Seconal, Nembutal and Mandrax.

And here lies the reason why Sabbath — despite tasteless ads and mediocre musical ability — are consistently bigger in the States than in their country of origin. For American kids, in the wake of the disintegrated Flower/Acid/Love culture, have been taking in increasing numbers to downers in order to soothe their burned-out brain cells, and in order to conceal from themselves their own Death Wish.

Downers mean Death — even more than Heroin — although the comparison is so close as to be almost meaningless. Heroin is, after all, illegal and hard to obtain, whereas there is hardly an American household that does not have a bottle of one or another of the above mentioned horrid little pills — usually Mom's sleeping tablets. So the huge numbers of screwed-up American kids (of whom the well-known "carnivorous groupies", as my colleague Roy Carr succinctly put it, are but the tip of the pyramid), have easy access to convenient, creeping, messy death. And heavy, doomy, rubbish lyrics plus groaning, tortured sounds help them to sink a little more painlessly.

I don't for one moment accuse the group of advocating this state of affairs. In fact, I doubt if they've even thought about the meaning of the phrase "Downer Rock". As I mentioned earlier, they're just four working guys who discovered a harmless gimmick — Mock Satanism — and were swept away into becoming symbols for a subculture that is loathsome, anti-life and degrading. If they really want to be evil, then they've made a good start.

Sabbath's music? It's not really bad, actually. For what they do, at least they do it well.

TONY TYLER

SEE DIARY FOR DATES

'NEW WAVE' FLOYD

WITH THE release of his latest American album on Stax — "Down To Earth" — Eddie Floyd has moved into the realms of the "new wave" conceptual soul singers.

Thanks to brilliant programming, imaginative arrangements and a new high in production standards, "Down To Earth" is something of a landmark

Unfortunately, "Down To Earth" will not be released here in time to tie-in with the man's latest British tour but if he can get only half its freshness and vitality across on stage then the gigs will be the best he's ever given us and we'll have a chance to judge him in a new light.

Eddie Floyd first emerged as a solo artist from that so rich spawning ground, the Falcons — one of the most successful pre-Motown Detroit-based groups.

On joining Stax as a solo arist after seven years as a Falcon, Floyd ran off a long list of Stateside hits: "Knock On Wood", "Raise Your Hand", "Big Bird", "I've Never Found A Girl" and "California Girl" among them, but there's another and very important side to Eddie's career at Stax — his work as a writer and producer.

Floyd joined Stax at the same time as Al Bell, now the company's vice-president, who had been producing and writing with him in Washington DC, and they co-wrote "Comfort Me" for Carla Thomas. Eddie was also involved in "634-5789" for Wilson Pickett and "Don't Mess With Cupid" for Otis Redding.

Floyd has also worked closely with Booker T. Jones and Steve Cropper. He explains: "All of us who are writing together at Stax carry small tape recorders and get our ideas down as they come to us while we are one tour and so on.

"Then, when we return to Memphis, we switch tapes and take each other's material back on the road to work on."

Standing 6 ft 1 in, Floyd is known to his frinds as "Greentree" and he's certainly a productive giant of soul.

ON TOUR WITH HENDRIX FILM

Cat mother

CAT MOTHER and the All Night News Boys' British debut at the Rainbow recently was not far off a disaster. After being described as "legendary", the set came as a bitter disappointment, although due more to the Rainbow's almost notorious sound system than the group.

In fact, the group has the experience to prove that this was just an unlucky night on their nationwide tour with the Hendrix film.

Cat Mother is an unusual outfit in the sense that they've spent time on both the East and West Coasts of America. They were formed in New York in '67 by bass-guitarist Roy Michaels and organist Bob Smith and, apart from playing some gritty rock, it was around this time they brought out their own newspaper for the Greenwick Village community called "The All Night News".

This was about the time that they recorded their first album "The Street Giveth and the Street Taketh Away" before moving on to Mendicino County in California.

JAMES JOHNSON.

Collage

A weekly rock-on-the campus report

THE SEASON of Rags is with us again, and a social secretary's fancy turns to fund-raising of a more philanthropic nature than usual. READING UNIVERSITY, for instance, have quite a considerable bill lined up for their effort, which runs from February 19 to February 26.

Thanks to the organisation of Martin Hopewell, Dave Bowles and John Butterfield, some of the groups playing have agreed to a very generous reduction of their usual fee on account of the many charities supported; VAN DER GRAAF GENERATOR and the folk group DECAMERON were particularly helpful and AL STEWART too dropped his price by over £50 — all of which should contribute towards Reading's hoped-for £2,000 by the end.

One of the highlights of the Rag will be the dance on February 25 which indicates the considerable imagination required from today's student booker to cater for the aesthetic demands of the nation's young academics.

There is to be a Stripper Dance with both a female and a male stripper — Rosalinda and Garth. But it seems that Rosalinda and Garth are no ordinary strippers. They are, according to Dave Bowles, "Very classy; they were wary of doing the date and wanted every assurance that there would be no dirty old men in raincoats in the audience!"

Even this fascinating detail is surpassed by BIRMINGHAM UNIVERSITY's Rag Dance on February 26. Entitled "Grapple and Strip", it will feature wrestlers, a stripper and a blue comedian. All for 50p! Who says students are hard done by?

While speaking to Birmingham U's Pete Brown, I thought it worth asking him what stand his Union were taking over the NUS ruling on percentages (that is, that any group unprepared to accept less than £100 for a date should be paid a percentage of the takings).

Overall he supported it "with reservations" but clearly does not want to be too restricted by it, for certain bands who do not necessarily need the support of colleges would simply cease to play for them under the new arrangement — which would be a bit of a shame for all concerned. For instance, when the INCREDIBLE STRING BAND play at Birmingham U on February 19, they will be paid a straight fee.

Someone who is against the NUS policy is Ali Khan, social secretary of the OXFORD POLYTECHNIC. "I am completely opposed to the arrangement. The whole attitude taken by the NUS has been typically political. In our Union, it was first decided on by a treasurer who knew nothing about Ents; in fact they produced a document on the entertainment scene in the college without even consulting me!" Understandably enough however, Khan feels that the very big groups should be prepared to adjust their fees according to a hall's capacity — otherwise they never get to play in most of the colleges or when they do, students are obliged to pay well over £1 to see them.

Ali Khan is in the rather privileged position of being, as far as he knows, the only social secretary at a polytechnic to have been given a sabbatical year. When such worthy bastions of the entertainments world as UNIVERSITY COLLEGE London have been battling long and hard to be decreed this honour and with no success, I wondered how Ali managed it with comparatively little fuss.

"Well, I really finished last year, but I was re-elected for the post, so they had to keep me on as a sabbatical officer." Such nonchalnance!

He has worked out some good deals this term anyway, with fair prices on WISHBONE ASH and GLENCOE on February 7 and HUMBLE PIE and HOOKFOOT on February 17, so perhaps a professional approach is all that is needed from a social secretary rather than a hard-line Union policy.

Certainly this is the view of UCL's Dave Woods who, although he appears to be a firm supporter of the percentage idea, nonetheless feels that it is basically up to the social secretary to get good deals for his dances and that the catastrophic financial disasters into which most entertainments committees are plunged at least once in their lives, are due primarily to an unfortunately amateurish approach.

One consolation for the poor student promoter is coming from an unlikely source — a department of EMI run by Terry Walker and Martin Nelson, which has been set up especially to improve communication between their organisation and the colleges. Now every college that has booked an EMI artiste receives various displays, posters and general publicity aids, and may even have the cost of ticket-printing paid for them — which saves a few pounds at least.

Apart from that, Terry and Martin also try to get to as many colleges as possible personally and are eager to extend a scheme they already have in operation in London: they run a lunchtime record session in colleges where they play advance copies of EMI LPs — which are of special interest if the artistes themselves will be playing at the college within a few weeks.

Thus, it is hoped, the students will be more inclined to go to the date and also the band may get to sell more albums.

Already at City University, Terry has built up an audience of 400 at his mid-day sessions and would be glad if social secretaries anywhere in the country could contact him if they want a similar arrangement (the department has several branches other than the London one), or indeed any information or help whatsoever from EMI.

LINDSEY BOYD

Hendrix said I'd be big but

I DON'T GIVE A **** SO LONG AS I CAN BOOGIE

By MARC BOLAN

first of an outspoken NME series with Danny Holloway

AS A LITTLE KID, I was always into music very much. I didn't start writing until I was 17, and I'm 24 now. I had a guitar as a kid, but I used to just look in the mirror and wiggle about, that sort of stuff.

Then somebody gave me another guitar and I'd been writing a lot of poetry, and I just picked it up one day and started writing songs. I knew some chords and that sort of thing.

I sort of wrote mainly for about three years, but I didn't really play. I strummed about, but I wasn't consciously performing. I never did gig anywhere, even though I did make a couple of singles on my own.

I slowly began to realise that I wanted to play live to people. And in realising that, I had to practice and learn how to play.

I signed with Decca as a solo artist just around the time Donovan started, so I think they thought I was going to be Decca's Donovan or something. They had some fantasy in their head at Decca which I wasn't involved in.

The only thing Decca did for me was to change my name, actually. From Marc Feld they changed it to Bolan, which was originally spelled B-o-w-l-a-n-d.

I didn't really object — I didn't really care, to be honest. We did the first single called "The Wizard" at 10 o'clock in the morning and it was a two hour session for three numbers. And it was, in fact, the ONLY session I ever did for Decca.

It came out here and got a lot of attention, it didn't sell, and people said "Mmmmmm, interesting new face on the scene" and all that sort of jive. They thought the words were interesting, and the cat in the Observer wrote and said that I was the new Walter de la Mare or something, which I couldn't relate to at all. That was George Melly, actually, who is in fact very nice. I was just 17 then.

IT TOOK TWO years to legally get out of the Decca thing and get away from the managers I had. And then I met a guy called Simon Napier-Bell who was managing the Yardbirds at that point, and I did a single with him called "Hippy Gumbo", which I dig.

By then I was getting much more into being concerned with doing my own thing. I didn't produce the record, but I had a lot of control over what was done, or I thought I did anyway. I didn't realise that people could play about with tapes afterwards. And I slowly learnt. I never knew what mixing was and what I did sounded amazing, and then when I heard it back it didn't really sound very good.

Again, the record did come out and there was a lot of interest. But for me the only intersting thing that came out of that period was watching the Yardbirds work.

Jimmy Page and Jeff Beck were with them then, and I used to go to their sessions with them and watch them. And I did a "Ready, Steady, Go" with Hendrix. It was his first ever gig here.

'Hey Joe' was out, but it wasn't a hit, and it was amazing to watch him for the first time. Everyone else used to use backing tracks, but he was going to play live because they got him on the show the same day. And I was in the control room with the producer, just sitting about, when they started "Hey Joe" and this old lady really freaked out and said "Turn the backing track down!" because it was really loud. All the machines were shaking.

And they said "But there IS no backing track", and people blew it because he was playing through four hundred watts of stacks and no-one had ever seen it. And that really interested me. And he came up and I spoke with him for a bit, and he said he dug the way I sung. And he said "One days you're gonna be very big" and I thought "bullshit", you know.

Middle earth

THEN I MOVED on to Track, but hang on a minute while I catch us up.

I did the single "Hippy Gumbo" with Simon Napier-Bell, and then Track records, which was only just started by Kit Lambert, had a group which Simon managed called John's Children who were interesting visually.

It was decided John's Children needed a kind of Pete Townsend. So they picked me.

They said "Marc, we're gonna put you into this beat group". And it was alright. I never actually got involved with the guys, 'cause I was sort of brought in to be the writer. They resented that incredibly because they wrote songs which weren't very good, unfortunately. But most people who write bad songs tend to think of themselves as geniuses.

I was really unsure of my own writing, but they thought anyone could write songs. We did some rehearsing and went on tour with the Who in Germany, which was amazing.

I did "Desdemona" with that group, which was interesting. I dug doing it. But that was the only thing I did that didn't get tampered with. Because we did it and it was done, and Simon and them were going to do stuff to it, and Kit heard and really dug it. And they wanted, like, product — so they put it out.

A lot of people dug that record. Pete Townsend really dug it. He got into it. I saw Hendrix later, and he really dug it. It was all sort of nice. It looked like it was going to be huge. It really felt like it was going to explode.

Next I went in to record the next song, which was called "Mid-Summer Night's Scene", which was an interesting song as I had it. When I rehearsed it, it didn't really work out. We did one take and it sounded good and it really felt tight but *very* raw.

I thought that was it. I thought "Wow, we got a follow up — it's all over". I felt like it was going to be huge. Something like Zeppelin. It was, like, a lucky take. It was much better than we were.

We were never very good live, because I couldn't play then. I could play three songs.

I went home and I heard it the next day, and it was a totally different thing. Simon had over-dubbed all these oobee-doo's. He used to be a film editor, so he thought he had to edit everything. A record's not a record until you cut it to pieces and then put it back again. And I heard it and I quit the next day. And people were so glad to get rid of me.

They said "Ah Marc the f------ prima donna". I said "It's not going to work and I want to split". And I had nowhere to go, but they said "Yeah, great good-bye Marc".

They really promoted the group after that but nothing really happened. But it was so obvious, I told them. But now they say "Oh Marc you're so shrewd". And I say a cat with no ears could've told you. I was stuck with Track for a time. I've always had record companies that wouldn't let me go.

I met steve Took shortly after that. It was in the flower power summer-time. And I used to play in Hyde Park. I was really, like, busking, but I never had the balls to ask anyone for any money.

We used to play a lot and then suddenly we were getting big crowds around everywhere. You know, we were all right.

I suppose I had a sort of funny little voice. So there was an interest. And it felt nice.

Slowly John Peel got a copy of "Hippy Gumbo" and played it on Radio London (the pirate station) and literally got thousands of people writing in. He came off the air and that was the end.

And then the Middle Earth opened and they asked John to do something there for nothing, and we went along and just played. (They never had any mikes down there or anything). And it became sort of fashionable I suppose, and after a while we were packing it solid 2,000 people and we'd got about 10 quid. It slowly grew and we had college people calling up and then in one week we had four record companies that said "Hey we want to sign you up and make you a star".

Apple were interested, so obviously I said "Oh yeah!" But it didn't feel very good. It felt a bit lame and untogether. And Tony Visconti, who was working for Denny Cordell then, came down and was really excited.

Regal Zonophone had just started with Procol Harum and the Move and Joe Cocker, all upcoming big acts. And I went up to their office and they were the only people to let me do an album.

I said "I don't want to do a single, I want to do an album", and in those days everybody did singles and not albums. Pink Floyd was about the only lead band to have an album out at that time.

We did the album and fortunately, it was a big album. Which surprised everyone, most of all us. But we worked for about six months doing it.

But we did release 'Deborah' as a single, and that was the biggest buzz of all. That was our first single.

They pressed seven hundred copies and sold them the first day. which is not really a lot now, but I thought "seven hundred people". It's a lot when you think that only four people know who you are. That record got to about thirty in the charts, which threw everybody. We had a lucky year that first year. We were very much in vogue with the feeling. The first two singles were successful and the first two albums were very big.

Our older material wasn't arranged and rehearsed to any great extent.

It was never excited that much about Steve's drumming — the one thing he did really well was sing. He was a very good singer, he really had harmony. That's the only thing I miss, because Micky is not that good a singer in comparison with Steve.

Steve got a bit destroyed with various stuff towards the end, but at that point whatever I sung he immediately came up with a harmony for it.

I was very rehearsed but as a band well, we never rehearsed together at all. Because we didn't really get on. I knew exactly what I was going to do, and the fact that Steve could come in there in five minutes and sing it was great.

Most of the noises and all of them things were things that happened at the sessions, although for myself I was very rehearsed on those songs — I'd written the songs on the first album two years before. It was all old material.

You know, there's millions of songs we didn't use. A lot of it was going to be for John's Children. We did the first album in three sessions.

The first album cost 400 quid, and "Deborah" cost thirty quid. We did it straight off in an hour. But we were mentally in tune together at that point.

I remember Steve had been a kit drummer in a lot of groups.

The reason we started out acoustic was purely because Track records took back my guitars and amps. Steve had to sell his drum kit for us to live.

We nicked somebody's bongos, and the guitar I used for the first year had a broken neck that was sellotaped together. It cost me six quid. I used that for a long time. Like we never had a p.a. for two years. I just didn't trust anyone in the business.

I trusted the kids, but I regarded myself as having been screwed so many times. I've mellowed towards that now.

The reason our earlier records were so ragged and bare, like "Prophets", was because I was so paranoic of someone coming along and saying "Hey kid, you gotta put strings on that".

For years everyone said that you had to have orchestras, you've got to have bass-and-drums and make it like a pop record.

In my head there was this little block against anything like that. I thought "no man, I don't want it".

Next week: I'M AS GOOD AS TOWNSHEND He knows it

DUNKLEY

Wanted: a few new ideas

ANDY DUNKLEY, Britain's alternative d-j, writing for NME.

EVEN BEFORE the days of rock 'n' roll there were two main centres of pop music: America and England. And America was very much the top dog. There was a definite separation between the two markets. An American singer could, and did, have a good chance of having a hit record in Britain. His British counterpart, on the other hand, was not so likely to score in the American charts. English hit records were generally confined to the English best-sellers.

When it came to other countries the American position was even more dominant. Pop was deemed an American music form and so it was. At the time.

Very little shift in position occurred with the advent of rock 'n' roll. Rock emerged from the U.S.A., so it was understandable that the more initiated groups should be American. British rock stars existed in the shape of Tommy Steele and Cliff Richard, but it was sometime before they were to star on an international basis, and if they had relied on their rock talents alone it is conceivable they would have been limited to recognition in Britain.

It wasn't until the Beatles — I can only say 'happened' — that British pop began to have an influence on the States. At first the Beatles revamped U.S. rock and r & b songs, but as time went on one thing was obvious to the American record buying public. The Beatles and other British groups were playing something of their own — and it was attractive.

One of the reasons the Beatles did so well in America, probably stems from the hold that American acts had over the rock 'n' roll market.

The U.S. record business had grown up with rock and pop.

More than anybody else America knew what made rock tick. Therefore America made rock a success and, as so often happens, success bred complacency. American musicians became bored and boring.

In the long run it was probably the best thing that had happened to American pop music in some years. Affected by the injection of new ideas from England the U.S. groups experimented and from 1967 onwards became a strong rock influence again. Except that this time the exchange between England and America was more evenly balanced.

Thus ends the long and winding synopsis.

So here we are again successful — and COMPLACENT. Not only in England, but in America as well. What is needed is a bit of competition — a few new ideas.

They could well be around. One thing has been ignored. Rock is no longer the prerogative of America and Britain. Rock music has rapidly become an international music.

□□□

THESE DAYS YOU can hear rock music played in Germany, in Japan, in Poland, in Australia and even in Iceland. Admittedly many of the songs are performed in English, but apart from that the music often has an originality emanating from the countries in question.

English and American rock records are no longer dominating the record markets of these other countries. In Sweden, for example, Swedish rock records based strongly on traditional Swedish fiddle music have been causing considerable interest for some time. So much interest, in fact, that English-spoken records are hardly getting a look-in.

One thing is certain . . . there is a lot happening in rock music outside America and Britain. And there is enough good music to provide us with rock upheaval number whateveritis — and to get rock music back on the road again, so to speak.

One of the problems, of course, is getting to hear all this good music. It's not easy and here part of the blame must be attributed to the record companies. British record companies, for instance, are very loth to release non-Anglo/American records. Although many labels have much excellent music readily available they choose to ignore it in favour of what may well be an inferior English or American production.

Their choice is often affected, we are told, by the fact that generally groups from say Germany or Sweden cannot be here to promote their records. Not a hard problem to overcome you'd have thought. If Man goes down well in Germany, for instance, there is no reason why Amon Duul (who still haven't made it to this country — yet) shouldn't go down well in England. And there must be enough English bands touring on the Continent to make the M.U. exchange rulings a mere formality.

Mind you even if one of the groups do make it here there's a good chance their record company won't be much use to them. Let me quote the case of Frumpy, a German band from Hamburg. When they were over here last summer audiences were expressing a marked interest in the group.

With an album and a follow-up tour Frumpy could well have become a large influence over here. An album was released — only it was over a year-and-a-half old and totally unrepresentative of the group as Britain heard them. And this despite the fact that a second album had been recorded and was available.

The net result: no album sales.

Therefore no chance of a return tour; and even less chance of Frumpy 2 seeing the light of day in England.

Which is a pity because it is an excellent album — full of soaring, rousing music. Perhaps some enterprising agency will read this and take a chance on booking Frumpy. Put them on tour with some well-known British band and let British audiences get to know them better. It's a band we could do well to hear more from, and there are many other excellent foreign bands besides.

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TO BE MORE specific, two examples.

Next month sees the visit of German rock group, Can. If their albums are anything to go by, we have a treat in store. "Tago Mago" qualifies as heavy brain damage material. It's available here in a couple of weeks' time.

The other album that has come to my attention is less readily available. Spectrum are an Australian group whose single "I'll Be Gone" topped an otherwise pop-dominated Australian chart. Their music is miles away from Lynn Anderson and the Mixtures, who took the next two places at the time. It could be described as lying somewhere between the Pink Floyd and early Soft Machine, but there is more to it than that.

'Milesago', a double album by Spectrum, was released by Harvest in Australia last November. There are no definite plans for it to be released in England. Which is depriving a lot of people of some very good music.

Unlike many double albums 'Milesago' has very little makeweight material. The music produced by the four-piece group is witty, inventive and ranges from quiet acoustic numbers to full-blooded rock and roll. Yet despite this divergence in styles you don't loose sight of the group itself. One number on the album, 'Untitled', is a pretty clear statement of what Spectrum is all about.

It starts as a straightforward rock number, bobbing along and quickly augmented by horns and a female chorus. Then suddenly, in the middle of the number, with a flourish from a trombone, the form changes to a free pattern behind heavily struck guitar chords. The secret is change, and Spectrum have managed to use the changes to their musical advantage.

Side four of the album is a more ambitious project — three songs in one, lasting for more than twenty minutes. The music shifts in both tempo and mood throughout the side and the attention is continuously held up to and including the almost orchestral climax in 'Milesago'.

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THE ONLY TROUBLE is that all that foregoing critical acclaim could well be wasted. Because nobody in Britain could ever get to hear Spectrum's 'Milesago'. Nor for that matter will you hear many other groups that do **not** hail from England and America. That is unless you ask, for them.

Try and listen to a few Continental rock records that may be in the import shops. There's plenty of choice, quality material to choose from. If you hear something you like and it's not available over here let the record companies know you like it. Create a demand.

And to the record companies. Take a few chances on international rock music.

Rock has always thrived on taking chances. If you don't take a few you may miss out on some good music. And what is more important, the listening public will miss out on it, too.

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AFTER THAT amazing ramble it might be useful if I gave you some additional information on the three albums mentioned. They were:

Frumpy 2 — available only in Germany on Philips 6305 098.

'Tago Mago' Can — to be issued in England on United Artists UAD 60009/10.

'Milesago' Spectrum — issued in Australia only on Harvest SHDW 50/51-D. May be available from EMI Imports.

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Hello Sailor

THE ROY CARR COLUMN

WOWIE ZOWIE nose pickers and a great big yukk. It would appear that in all its mis-informed innocence Fleet Street is in the throws of re-discovering the great big wide 'n' wunnerful world of pop music.

And like an old Soho tart having her final fling the dailies are making a most appalling job of furnishing their millions of regular readers with all the so-called glamour and tinsel.

With their usual panache for the trivia these pages have always attempted to hinder, as opposed to help, the music industry. Save for a couple of consiencious columnists the tabloids are more concerned with cheap thrills, half-naked starlets with big boobs and the sordid or the frivillous. Never such mundane things as the validity of the music.

Busted

Take off your clothes, get busted, reveal an indiscretion or take a child bride and you'll hit the headlines in 72 point condensed sans. Make a good record or further the progress of popular music and nobody wants to know. Sensation and scandel sells papers . . . ability and artistry is passe.

For most show-biz writers pop music is born at the Talk Of The Town, the Royal Command Variety Performance, "Opportunity Knocks" or via sickly-sweet commercials on the goggle-box.

Like faded flower children doing the Young Conservatives twist, they regurgitate the ghost of ten years past. John, Paul, George and Ringo are still the 'Fab Four' with their bobbing mop-tops, Mick Jagger a naughty permissive and Susan Maughan the girl next door. Well, to be honest, the girl next door to me looks more like Alice Cooper on the rampage.

Distort

If we are to believe all that we read Fleet Street is claiming to have perpetuated the new phenomenon via the Hulk in his revamped hippie gear and Sexy Tom, the human meat grinder titillating America's senior citizens. If that isn't enough they are about to distort the images of Marc Bolan, Rod Stewart and Cat Stevens, being pre-occupied with how much Marc spends on clothes, what hats the Supremes wear and what food Melanie survives on.

If I had a pound for everytime someone from a national paper had asked me, rather indiscreetly, if the artist they were about to interview was any good; what kind of music does he play; or if he strums the guitar, I wouldn't be sat here bashing out this.

I'd be sunning myself with the Superstars, by the side of a swimming pool in Las Vegas.

Wilson

WHAT THE PAPERS SAY—PART TWO: Judging from the coverage could it be that Harold Wilson has now replaced Lenny The Lion as the focal point for publicist Chris Hutchins' one-time affections? Come to think of it, there's not too much difference between Harold and Lenny because neither of them are taken seriously.

Having done a sterling job on bringing Tom, Englebert and Gilber O'S to the nation one has to admire Mr. Hutchins (if the stories have substance) for attempting to overhaul the Premier's sagging image.

Had he been given a free hand the silver-tongued political devil might have become "Harold Wilson—Superstar". A quick refit in Carnaby Street, a brief romance with Marianne Faithful and a debut album, "Madman Across The Water" and he might have made the front cover of all the weekly music papers. Ah well, Chris.

There's always Grocer Heath.

THE TRUTH ABOUT HAWKWIND

revealed to JAMES JOHNSON

HAWKWIND (From left): Bob Calvert, Dikmik, and Dave Brock.

LIKE THEM or not, you must admit that Hawkwind are honest. Guitarist Dave Brock is not loath to admit that most of the band's musicians are at best mediocre, while Nick Turner (sax) never ceases to be amazed by their success.

Partly, it's all due to the band beginnings. When they first came together Hawkwind was just a means of having a good time — "a pleasurable side-line," as Brock puts it. Only when people actually seemed to like their music did they begin to take it seriously. And even now the main motive of the band is to provide fun both for the audience and themselves.

"I think that's the only reason why we get across to a lot of people," said Turner. "They see that we're obviously having a good time, and they get something out of that.

"In the beginning I never thought our music would appeal to anybody, simply because we've never pandered to public taste, never compromised and just played exactly what we wanted. By a happy accident people seem to be digging it."

Now the band are probably more involved in their music and in assorted projects than ever before. Upmost in their minds is a space-opera they hope to take on the road in late spring.

Brains behind it all is wordsman Bob Calvert who explained:

"It doesn't have a plot like a traditional opera but is an opera nevertheless in the way it presents a situation. It concerns dreams people might have if they were suspended in animation in deep space. Whereas our last album concerned a journey into space, this is more about actually being there.

"On stage it'll be a totally theatrical event, with dancers, mime and a new way of using light techniques which will cover the whole audience. Hopefully we want to get together the best-ever light show ever put on the road. And it won't just be complementing the music but actually part of it. The guy operating the lights will be playing them, if you like, just as the others play their instruments.

"I really don't think groups give enough to their audiences," said Brock. "They don't seem to have much contact. If you go round dance halls in the country and see the miserable conditions people are in, you feel you should give them as much in a live show as you possibly can. Most groups don't do it. They go through the same routine so much that they might as well be working in a factory."

Hawkwind, of course, have always had special connections with what's loosely called the alternative society. Again it stems partly from the beginnings of the group — as Brock explains: "When the group formed we were all hustlers and dealers on the scene, and now we still see the same people and go to the same places."

But do the group see themselves as any different from others?

Bob Calvert replied: "I suppose if the underground has any meaning at all we're part of it, simply because we don't see ourselves as part of the music industry or aligned to the profit motive which is what that industry is about.

"All generations have had some sort of revolutionary feeling in them but this is the first that isn't based on any political ideals or programmes. Consequently it's the job of the musician to put these feelings into music that people can recognise.

"Gigs seem to get into a very ritualistic, tribal thing where people come to lose their personal identity and expand their consciousness collectively."

Probably the greatest link the band have with the underground is through playing numerous benefit gigs for various organisations. Trouble is, though, as the group become more successful more requests for them to play benefits pour in. Obviously this presents problems.

"Quite honestly the benefit scene has got completely out of hand," said Brock. "Because so many bands don't do them, people rely heavily on those that do. Then when you can't manage all of them people say you've sold out.

"Also there are a lot of rip-offs at benefits when you just can't tell where the money has really gone. It's a pity because there are so many people who are really into nice things but can't get the bread to do it that we feel we should try and help as best we can."

Can can . . . and they will

OF ALL the heavy German bands Can are perhaps the most interesting and could prove the most influential. Next month they tour Britain and, judging from their newly released "Tago Mago" double album, they will finally kill the notion that European musicians are the poor country cousins of rock.

In fact, Can are further ahead in many respects than most British bands. Their music is dark, mysterious, often frighteningly cold, and created almost spontaneously in a studio built into a castle they own in Germany.

As the album's sleeve notes point out, probably the only British band with anything in common with them are Hawkwind, since both groups base much of their music on repetitive riffs. But in spite of this the comparison is loose as both groups are exploring rather different fields of experimental music.

Last week Can's organist Irmin was in town together with part-Japanese, part-German vocalist Damo. Irmin, although coping with a foreign language, proved more articulate than many of our home-grown musicians, and explained how and when the group got together.

"The group really came together by chance back in late '68. Each of us knew different members of the group and we all came together because we were fed up with what we had been doing before. We just wanted to be with other people exploring different musical fields.

"Before that everybody had been doing something different in the musical line. Holger, our bass-player, had been studying classical music and played a little free jazz. Jacki, our drummer, had been playing free jazz in the most advanced group in Europe at that time. I had been studying some very anarchistic American music, while Michael had been playing guitar for pure pop groups. Damo, who joined us later, had just been singing on the street, which in itself is a genuine scene.

"The only thing we had in common at the start was that we all wanted to play music that was spontaneous.

"Now the music is improvised collectively. There's nobody dominating, nobody writing.

"When we were making the album we made two really long tracks by playing one rhythm for hours and hours. We played it back maybe six times and recorded on top of it. Then we cut out the best pieces of tape and stuck them together.

"When we were recording these tracks there were times when we felt we couldn't do any more on that particular piece, so we just freaked out — went completely wild. These sections were played with no previous thought at all. We cut out the best of them and put them on the album.

"Personally I feel that's a much more natural way to make music than the conventional method. Surely it's unnatural to get five people to learn a piece of music that was previously thought up in somebody's head and make them practise it over and over again.

"The point is, we don't think in terms of technical ability. That's a political term — an old value. The need to reach a certain technical standard is unnecessary.

"If somebody wants to express himself he doesn't need to study eight years to learn how to play quickly. To me, somebody who is the fastest on the guitar may well prove to be the most alienated to the guitar of all. His guitar doesn't have anything to do with his life. His aim is just to be a fast guitarist."

Can, of course, are not the first band to break through from Germany — the various combinations of Amon Duul being the other prime example. I wondered whether Irmin had any ideas on why German bands seemed particularly interested in the heavier side of music.

Can's organist, Irmin

"Basically I think it's because people on the Continent no longer think making music means imitating British or American groups," he replied. "People in Germany, for instance, were born, educated and brought up in a completely different environment, so if they express themselves in a true sense they are bound to have a different feeling to their music . . . but without having any nationalistic feeling, which is something I hate — and this is what's coming through.

"Also I have this idea that in the past all music from America and especially from Britain has been more related to melodies. If you study music from all over the world it seems that in lands surrounded by water the music is influenced more by water and air while the more you go into a continent, the more you get into a land mass, the melody of the music becomes less important in comparison with the rhythmic heaviness. It seems water has something to do with melody, while countries like Germany produce music more of earth and fire.

"I wouldn't want you to make too much of that theory but maybe that has something to do with it. Really, I don't think any style or music should dominate, especially if you're playing new music."

JAMES JOHNSON

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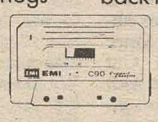

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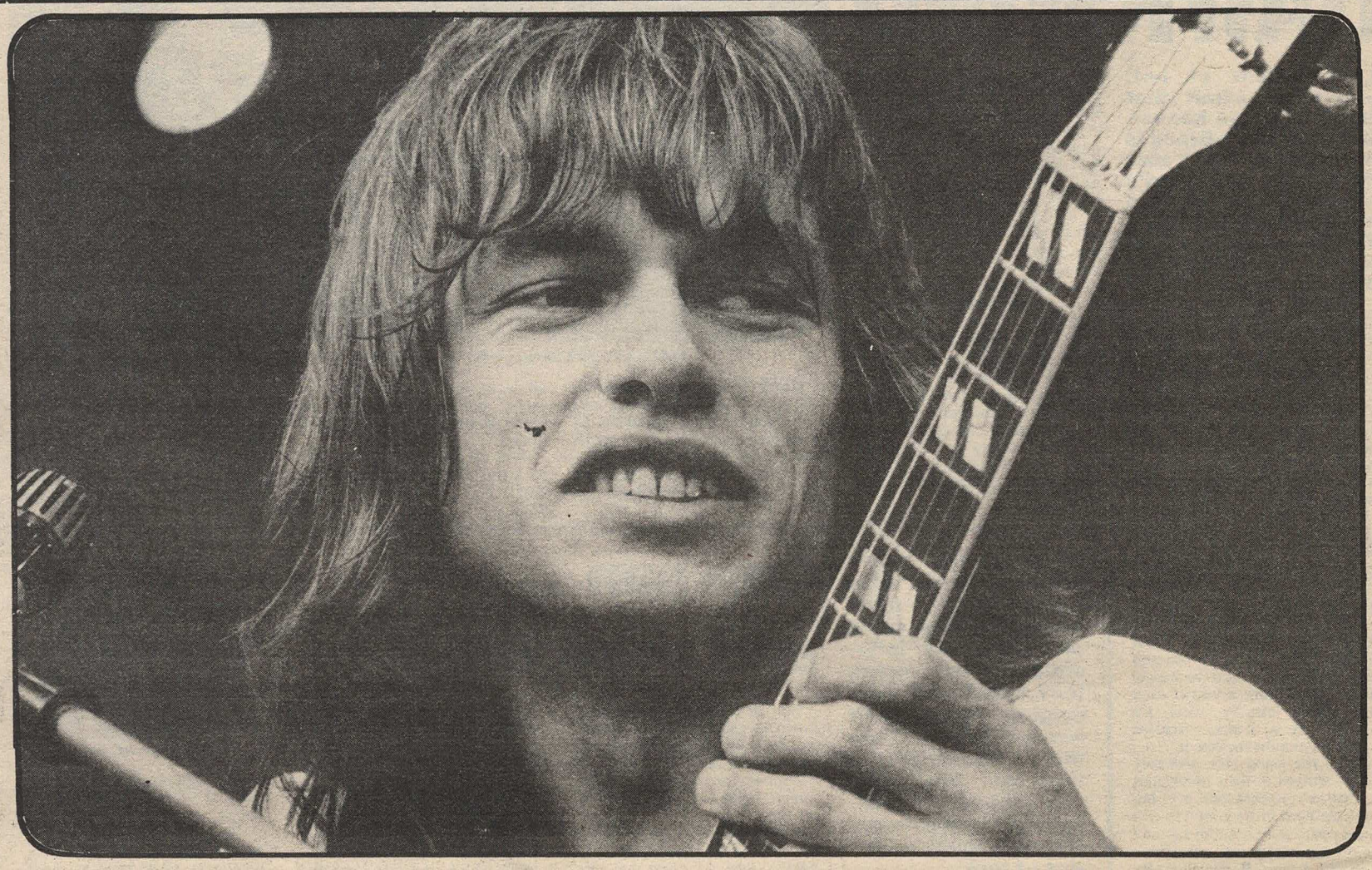
I had a burning desire —which got stronger and stronger—to play a guitar

Only once in my life did I ever let friendship interfere with my music



YESMAN STEVE HOWE: A SELF-ASSESSMENT

SINCE THE DAY Yes named the guitarist who was to replace Peter Banks in mid-1970, Steve Howe has remained much of an enigma.

In an attempt to probe his mental shadows I recently met Howe at his Hampstead home and we talked against a domestic scene in which his two-and-a-half year old son Dylan had just been put to bed and his wife, Jan, pottered around the kitchen preparing coffee.

Relaxed in his natural surroundings, he sat back and let his mind wander back 11 years. And once the reminiscences began it almost became as if he was subconsciously talking to himself, oblivious of either his wife or myself.

"It was the days of Bill Haley and the 78 record," he told me. "I was 10 and living at home in Holloway, North London. Like all kids I'd turn the record player up, and this music would make me jump about the lounge. I never dreamed it could affect my life as much as it has done.

Listened to records

"I started to listen to the guitars on records, and I got a kind of fantasy about it. I'd imagine myself on stage. And I had a burning desire — which got stronger and stronger — to want to play guitar.

"So when I was 12, my parents decided to buy me a guitar for Christmas. I picked out a £15 cello and I constantly strummed away at that for about a year and a half.

"Round that time Bill Haley's guitarist was called Frany Beecher. He's dead now, but he was a fine musician. He was the first guitarist I really liked. He had a very traditional style and yet he was playing rock 'n' roll.

"I'd heard a few record by Big Bill Broonzy, who was a famous blues guitarist when I was about 13.

"While I was still playing by myself at home my influences gradually built up from Frany Beecher to the Shadows. Duane Eddy must be the next one in there.

"When I first heard Eddy I got really excited — you know, 'Rebel Rouser' and 'The Avenger'. He had a very individual style, very simple, but simplicity is the key to a lot of things.

"Unknowing to me, my older brother Phil was unconsciously leading my musical direction. Through his influence I moved from rock 'n' roll to jazz, although I never got caught up in traditional jazz. At that time Charlie Byrd was going strong and Stan Getz was doing the bossanova.

Couldn't play like that

"Phil thought Duane Eddy was boring, and told me to listen to Barney Kessel, but when I did I was sure I wouldn't be able to play like that. It was really out of my range.

"But I had always kept ahead of my technique, and I started buying a lot of jazz records. I could only listen to jazz on the guitar, I was really into the guitar by this time — it got to the stage that I would buy anything if it had guitar on it."

Steve then realised, he told me, that there were other kids at school who also played the guitar. They started to talk and he found he could play all the tunes they knew.

"These boys asked me along to the Eden Grove Youth Centre to play with them. We'd had no real rehearsal; this was my first stage experience, and it almost put me off because it was chaos. We were playing things like 'The Frightened City'— I was playing the numbers right — they were playing them wrong.

"They asked me if I would join them, but I said no because at that time I didn't want to play in a group.

"Soon I got into a different circle of friends, and I met a few people who would play quite well. We started playing in a place called the Prison Club, which was next door to Pentonville Prison. In fact, the people that used to pop in were mostly the prisoners — trusties — themselves. They had some deal going where they cleaned up afterwards and served the drinks.

"When the group split up (we had no name) I stayed with this guy called Kevin Driscoll, who was very enthusiastic, and he rushed around and got a couple of other musicians together. This time we were more organised. His mum had been in show business herself and became our manager, and managed to get us a residency at a pub called the Swan.

"By this time, I'd bought a new guitar and had an amp and an echo unit! We were playing down there, doing all the pop songs. We called ourselves the Syndicats . . . and we did a lot of jazz in our act.

"I was mad about Chet Atkins at that time. He was a bit like Duane Eddie, but had the finger-picking idea. He came from Nashville.

"Les Paul was a great favourite of mine, too. He was really pre-Chet Atkins, and he was the first guitarist to have the genius idea of multi-tracking guitars at different speeds. You'd buy a record, and all it would have would be a whole load of guitars. It was a sound that really opened up the guitar."

Then, recalls Steve, the Beatles started happening.

"I liked them almost instantly. They were obviously people to respect. I'd run out and buy the sheet music of their songs because the chords were more interesting than the chords of general pop songs. They were definitely one of my predominant influences, and I've always wished I was one of the Beatles. Every time I heard their music I'd wish I'd thought of this or wish I'd been a part of that. They are a group I'll always admire."

Mad drummer

By that time the Syndicats had a 'mad' drummer called John Melton who was crazy about Chuck Berry, and who turned the rest of the group on to Berry's music. Eventually they were playing about 14 of his songs each night, although the audiences didn't really like it.

"We were in luck," he said smiling. "Chuck Berry returned to fashion for the second time when Dave Berry recorded one of his songs and the Beatles started playing his music.

"Then we were introduced to Joe Meek, who was a successful producer who had recorded people like Heinz, the Tornadoes, the Outlaws and others, and we made two records with him. The first was released on my 17th birthday, called 'Maybelline' (a Chuck Berry number, of course), and the second was a Willie Dixon song, 'Howlin' For My Baby'.

"We were gradually nosing our way out of the Hemel Hempstead area, playing the occasional gig in places like Manchester. By then we were popular to a few kids who went to the clubs and locally, well, we were quite famous.

"I remember there was a group called the In Crowd which felt to be our rivals, but they were really a jump ahead of us.

"One day they telephoned me and asked if I would join them. They told me it was regular money, and were doing rather nice dates, getting about £70 a night. Up until this time I'd just been able to struggle along with the money I got from the Syndicats, because by this time I'd left school for about a year.

"I'd actually taken on this cleaning job — I was a char boy. I went round cleaning on odd mornings or afternoons whenever I wasn't doing gigs.

"So there I was, in with the In Crowd. In the group there was Keith West, a guy called Boots on bass, Ken Lawrence on drums and little Junior Wood on rhythm guitar. Their music style had advanced to soul, and they were into Otis Redding in a guitar band kind of way.

"We were a little ahead of the general trend. We got into soul just before the rest of London jumped on the bandwagon, so we had a slight advantage.

"The bass player and drummer then left the group; one had got into serious trouble, and the other just drifted away.

Strong felling

"Our replacement on drums was Twink, from the Fairies (now known as the Pink Fairies). The Fairies had more or less broken up, so Twink came along with us. So suddenly we had a four piece group, had quite a strong feeling about what we wanted to play, and we changed our name to Tomorrow."

As the In Crowd, says Howe, they released two records for EMI. One was called "Stop, Wait A Minute", and the other "Why Must They Criticise?".

"One of our first gigs as Tomorrow was at the U.F.O. in Tottenham Court Road. We played there and, quite surprisingly, everybody jumped on us and told us we were great. We got a pay increase from our manager, so we were very pleased with ourselves. We'd gained that little bit of extra ground just by a bit of thought and organisation.

"We then cut a record called 'My White Bicycle', which I suppose was a mild hit. That was in 1967. So we immediately started work on our next single, because everybody thought 'My White Bicycle' should have been a smash.

"Actually we recorded that song soon after I met Mark Wirtz, who had wanted a guitarist to work with him on a piece of music called 'The Teenage Opera'. I told him I was in a group and he was interested. So we started recording and the first thing he did for us was 'My White Bicycle'.

"Meanwhile I was working with Mark on 'The Teenage Opera'. Keith West then added lyrics and soon it was released and was a very successful record. But it disrupted the balance of the group because we immediately jumped on the bandwagon of going out for amounts like £250, which was big money at that time."

But some audiences, he says, had expected the Keith West show — complete with little boys and girls — and all they could see was this horrible foursome.

Threw pennies

"Our most memorable tour was of Ireland, when got pennies thrown at us because they couldn't hear Keith singing," said Steve laughing. "But Keith didn't even care, and we didn't care — it was the music and the feeling that was going on that mattered to us. In our act we had some freak called Susie Creamcheese, and she used to dance around. We almost had a ballet thing going sometimes, with two of the guys dancing with her when I'd play on my own.

"Our fame spread, and we were doing things like the Olympia Christmas on Earth show, and the Alexandra Palace Show

By Pamela Holman

I always wished I was one of the Beatles.... I'll always admire them

I joined the Nice when O'List left....joined them for just one day

with Pink Floyd and Arthur Brown.

"Then our manager started asking what bookings we were going to accept now that our money had dropped. But we didn't want to play for only £70.

"Our master plan was to flood the market with lots of Tomorrow records. But the idea backfired, and at the beginning of 1968 the group split up through lack of work.

"We had terrible financial problems, and our equipment was getting sent back. I stayed with Keith West, and we did a few sessions together — Keith, Aynsley Dunbar, a bass player and myself. Keith did in fact release a record called 'On A Saturday' but it was mixed badly and got nowhere at all. And so our friendship ended."

Improved by Dylan

By this time Howe's style had improved through listening to guitarists like Bob Dylan, Albert Lee and Wes Montgomery, and he spent the next couple of months searching around for a nice group to join.

"One day I got a call from a couple of guys who told me they were forming a group, and they asked if LIKE TO HAVE A LOOK AT THEM. They had a retainer from the Deep Purple managers, John Coletta, and Tony Edwards, so everything seemed sunny financially. By then it was mid-1968.

"For the next one and a half years this was the beginning of the end for me, because I got too involved with these guys. It just wasn't working.

"What we were trying to do, was to make a lovely album and go out on the strength of it, which is a very hard thing to do. The album's either got to be very good — or you need an excellent publicity man. We didn't have either.

"We became a group called Bodast. We were all crazy . . . four lost souls all having a nice time together. We had a house in West Finchley where we'd play to ourselves, but we never had enough work.

"When we had nearly finished the album, the MGM company in England decided to discontinue recording English groups. This was just the first of our many disasters.

"Then John Coletta said goodbye to us because he had heard some ridiculous story that we were taking heroin. So the regular money stopped as well.

"At that time I turned down some really good jobs. I joined the Nice when David O'List left — joined them for a day — but I phoned up Keith Emerson and said, 'listen Keith, I'm not going to join you. I'm going to stay with these guys, because if I leave them they'll be nowhere'.

"At the time this was more important to me although I dearly wanted to play with Keith Emerson. That was the only time in my life when I've ever let friendship interfere with my musical career.

"After the MGM letdown, we finished the album and were desperately trying to find another company to become interested. CBS liked it and told us that if we stayed together they'd release the record. We swore we'd stay together if they'd give us some money. But eventually they told us to forget it.

"The only bit of organisation we ever had then was a manager called Roy Guest, who was working for NEMS. He was organising the Pop proms at the Albert Hall, and we did a show there with the Who and Chuck Berry.

"But our drummer, he'd gone off to Ibiza, and when we returned from Paris, where we'd done a show with Chuck Berry, we found he'd sent all our equipment back. This was the second time for this to happen to me."

They thought it was going to be a terrible winter, he adds, and then in walked this big American film producer.

Howe recalls the event with a wry smile on his face.

"This guy walked in with a fat cigar dangling from his mouth and he said: 'Ah perfect, a struggling group' (as he looked on the floor). 'I'm going to film you, and you're going to be the stars of a great film, and all you've got to do is to carry on as you are.'

"This was the kind of style that fitted in fine with us; not too much effort — we were very lazy. Of course we insisted we had to have some money, and we did all these deals with him. After that he returned to America to sort everything out.

"What we'd really done was sign our lives away to him for three years, so we just sat there for two weeks waiting to hear something. Not a word came. And then there was still nothing by the third week, and by the fourth we were kicking the doors. By now I'd been with the group for one and a half years. It was all over for me.

"We'd wanted to go out and play, and when the time was right we had no equipment and were really stuck. For instance, when we played at the Speakeasy we'd be paid £20 for the gig, and we had to pay out £20 to hire equipment. That's how ridiculous it was."

By now it was the end of 1969. Steve had a friend called Jim Morris, whom he'd met in the States, and Morris phoned him and asked if he would like to come on a tour playing guitar for Pat Arnold.

"It was an all-star tour with Delaney and Bonnie, Eric Clapton and many others. I was playing with Ashton, Gardner and Dyke.

"We got on the road and went to Germany, and Eric Clapton was very nice. He was really in charge of the tour. We returned to England and started touring here, and George Harrison came along and played guitar on about five or six dates.

"By the time the tour got to Sweden and Holland everything was really rocking. I didn't like what I was playing, but I knew I could get to enjoy it if everybody else continued to be as happy as they were. The whole idea of playing on that tour was to have a good time. Some of the dates, like the one at the Albert Hall were a bit tricky. But Delaney and Bonnie were terrific.

Great character

"Delaney was a great character on stage; he could sing so strong, and really hammer out a rhythm on guitar. Eric was playing very well, and the only criticism people had was that there wasn't enough of him.

"The main trouble was that, really, there were so many guitarists on the tour. There was Dave Mason, Clapton, Harrison and Delaney — four top rate guitarists. It was a shame, because I longed to play with them but there were only four amps on the stage.

"My only other regret was that I couldn't play what I was capable of playing, or anything as good as the standard I'd hoped to keep. It was all a bit frustrating.

"The tour was about a month long, and at the end of it no one wanted to split up — we'd all kind of found a little home for a while.

"Once that was all over I went along to the Speakeasy and put myself about, so to speak, letting everyone know I was available for gigs. Then the telephone rang one Sunday evening and it was Chris Squire from Yes. We'd vaguely known each other from 1967 when Tomorrow was playing at U.F.O., and Chris was in a group called Syn.

"I went along to meet the group a couple of days later, and we seemed to get along, so we tried it out at a gig in Putney. And everything seemed to click.

"When I joined Yes I felt I'd met up with a group that was playing an individual kind of music, and that's what I was looking for. This was possible because I'd tried it out with other groups; I'd even played with Atomic Rooster, and I almost joined Jethro Tull at one stage.

"Yes was for me a tremendous, experimental group. There was more of let's play something different, and don't play play — don't even suggest it — because it just wasn't new.

"I fitted in so well with Yes then because they had such a serious outlook. When we're working on a new song we try our very best to work up a bit of music and not just a three-minute sound — it has to be a little more than that for us.

Freedom I wanted

"People still say 'you must be pleased you joined Yes'. Well obviously I am, because it's given me the amount of freedom I wanted.

"But we got to know each other not on a personal level, but strictly through our music. Rick Wakeman found it a little difficult at first, because we were not particular friendly. We treated him as we treat each other: musically we have great respect for each other, and personally we're friends when it suits us. And that way a group can work together very smoothly.

"We had Tony Kaye playing organ, but we wanted keyboards, so we got Rick in. We wanted to use everything we could and put on a good show for people in order for us to keep up with the way we were thinking. Rick was the perfect choice because he's an experienced keyboard player. Since he joined the group we've now got five keyboards in our act. And it's got to be very exciting."

One thing that Howe would like to do in the future would be to take time off to study the guitar, but he appreciates it's something he'll have to come to terms with because he doesn't like reading music.

"I've tried to teach myself three times so far," he said sheepishly. "At three different times I've been able to read music very slowly.

"The trouble is, there'd be a title at the top of the sheet music, but I can already play most tunes without needing the music written down. That puts a block on it straight away, because I can't concentrate on the notes as I already know the tune.

"It's so difficult when you get a classical piece of music that you might only know in melody, and then you have to somehow learn to play it properly. The only way to learn is to teach yourself to associate the notes with the dots on a piece of paper.

"This, for the life of me, I cannot do."

●On February 15 Yes commence their third coast-to-coast American tour when they will be topping the bill for the first time. The next we will be seeing of them will be on a 15-day British tour in mid-April

Don't laugh, Rick Nelson could become the next superstar

ARE YOU READY for this? The decade's next superstar could, and should, be Rick Nelson.

You're laughing? Don't. There is no reason at all why a song called "Gypsy Pilot" shouldn't soon be topping a lot of charts in a lot of places. The song is by Rick Nelson.

All right, I'll admit to this being the same singer last heard as a teen-age idol going by the name of Ricky Nelson. In North America he was known as much for weekly appearances on his parents' situation comedy television series, "The Adventures of Ozzie and Harriet", as for his 17 albums and 29 single records, seven of those singles being million-sellers.

And for that Nelson's been branded a permanent teen-age idol by the North American public. Like an elderly Bobby Sherman or David Cassidy.

Forget

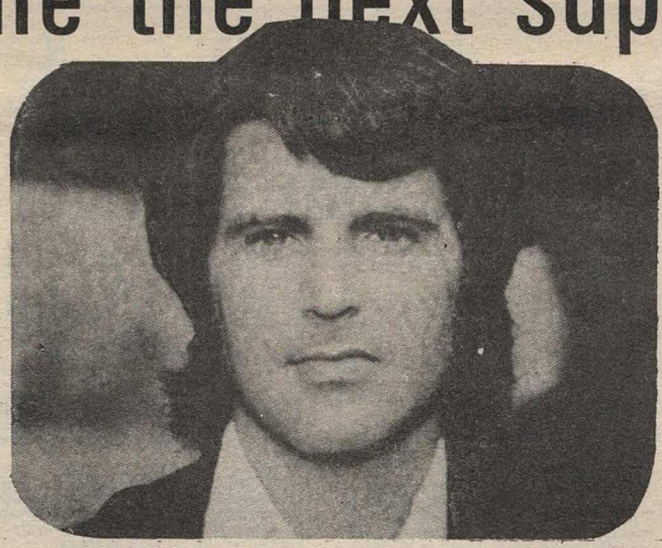
So for the moment forget all about what went down ten years ago. We'll come back to that. Consider instead what's happening with Nelson today, ten years after his last gold record.

He's 31 now, but looks younger, perhaps because of his barely-shoulder-length hair parted neatly down the middle. He smokes too much but otherwise seems remarkably fit, a reminder of the days when he and brother David put together a trapeze act for California circuses. There are ominous growls about putting on weight, though.

But what is most important about the new Nelson is his latest album, called "Rudy the Fifth". The minute you hear that new album you'll forgive all those imaginary sins from the past. "Rudy" is just about the best recording by an American this year. Hard rock and quiet ballads put together with perfect balance.

The album also establishes Nelson as one of the continent's strongest rock writers; the eight best numbers on the album are his compositions. Just to round things off, he also produced the session.

And someone has noticed the changes. Last month he drew a sell-out crowd to New York's Madison Square Gardens. That's 23,000 people, a nice draw in anyone's books.



RICK NELSON today. He arrives in Britain this month for concerts in London, Birmingham, Liverpool and Manchester, plus TV appearances.

After several years of trying he's finally established himself as a regular on the college circuit, the same circuit that nurtured Neil Diamond for several years. Suddenly the American television talk shows are pursuing him too.

Over dinner, during a quick trip through Toronto, I discussed with him his recent fortunes. Nelson acknowledges he's changed over the years, but tends to play down the magnitude of the change. "Yeah, I suppose anyone who hasn't heard me for a while would be surprised," he admits.

It isn't necessary to add that very few people have followed his career in recent years. "I'm not really aware of a new sound, because it's evolved gradually. Every record I've made has shown some progress, although for anyone hearing me for the first time in a decade the new album could be quite a shock.

"In some ways I find it hard to accept that people don't realise what I've been doing. People seem to think I've been away from music, but I never quit. There were five years when I didn't travel. But I was always making records."

Rick's last million-selling record, "Hello Mary Lou", came in 1961. The decline of his recording career coincided with the demise of his parents' television series. At its peak "The Adventures of Ozzie and Harriet" pulled 18 million viewers a week and everyone of his releases was presented first on the show.

He has to admit it, even if only reluctantly — he's still tagged as a one-time teen-age idol.

"I try to play that down. Most of the people who come to see me have never heard of the television series, but I guess they know my old songs. I haven't found it hard to adjust. But the public has had some trouble following me, I guess.

"It's funny but in England — where they've never seen the television shows — my records sell much better."

Gap

The generation gap is what's been killing Rick Nelson of late, as surely as it killed everyone but Elvis before him. He's too old for the young kids, while his contemporaries are stangely reluctant to admit their common backgrounds. Rick sums it up best:

"A lot of people laugh at my early records, but I honestly think they're wrong. I'm not ashamed of any of my old records. Oh, the singing could have been better. But hell, I was only 16 when I made my first record.

"In all those times I never recorded a song I didn't like. People think I was pushed around because I was young, but it wasn't like that. In the old days there was more freedom in a lot of ways than there is today. In fact, I had complete control over everything I did. We didn't have the term then, but I was the producer.

"The thing is, it's easy to listen to those records today and say they're naive — but they represented the times. Maybe they don't stand up that well today, but the only way they can be judged fairly is in comparison to the other records of the time."

Instrumentally the quality shows through. The original guitarist was James Burton. Later Johnny Rivers moved into that spot. Joe Osborne preceded Glen Campbell on bass. Jim Gordon played drums after Ricky Frost left.

Aside from Rivers and Campbell — who haven't done badly on their own — the others can be found on almost any recording made in Los Angeles during the latter part of the last decade. That band is the reason you can still find a small group of hardcore fans among the serious rock people.

His new band is called the Stone Canyon Band, a quar[tet] that differs from the original structure only by the addition of a steel guitar (from Buck Ow[ens] old outfit).

"This is the best group of musicians I've had. We've been together for a little more than two years but it's just starting to come together now.

Incidentally, the title "Rudy the Fifth" comes from the label of a brand of California champagne. A Decca Records executive brought along a bottle of the wine to celebrate the end of the session — and Rick happened to need a title.

If the champagne hadn't turned up, odds are that the title would have been "Gypsy Pilot", the same as the album's most striking song. Nelson has just re-recorded that number in a shorter version for radio. The future may be riding on that single.

What are Nelson's chances? There's no way of knowing. But, just for the record, no rock and roll star from the fifties has constructed a solid new career. —

By JIM SMITH

Rock 'n' roll moves away from group scene

FOR THE LAST six or seven years, the rock and roll group has been the major source of pop music in America. In the last month, that trend seems to have turned toward the single male vocalist. I have noticed that for the first time, I am receiving more records by single male vocalists than any other category.

Two of the most recent additions to the rapidly-growing roster of male vocalists are former group members David Clayton-Thomas (Blood, Sweat and Tears) and John Kay (Steppenwolf). Both Clayton-Thomas and Kay are, coincidentally, from Canada.

I spent an evening at the Troubadour bar last week with David and John listening to the two of them reminisce about their days in Canada and go on to talk about their respective forthcoming albums.

David was buying the drinks and, for a change, speaking to me once again (he had been quite upset over my reporting on the breakup of BS&T in NME and had avoided even saying hello for several weeks; but David is basically a good person, and all ill feelings have been put aside).

One of the stories that came out that evening was the colossal shakeup involving seven different groups. Many of the groups which enjoyed varying levels of success during the late Sixties are undergoing some radical changes — not the least of which is Steppenwolf, which has now permanently disbanded. Two other groups which have also disbanded are Demian and Bush.

Amidst all the shuffling, only John Kay as a solo act is left with any kind of a perpetuating name. His backup group is going to be composed of Kent Henry and George Biondo from Steppenwolf and "Whitey" and Jim O'Sullivan from Bush.

The two remaining members of Bush, Roy Kenner and Don Troiano have just been added to the roster of the James Gang.

Chris Van Ness: LOS ANGELES

The two remaining members of Steppenwolf, Jerry Edmonton and Goldy McJohn, have gotten together with two of the members of the now-defunct Demian, Roy Cox and Rod Prince, to form a new group which is, as yet, unnamed.

Nick Saint-Nicholas, one of the original members of Steppenwolf and former manager of Demian, has severed his relations with both groups and started a new group of his own called Queen with two guys from San Francisco. They are billing themselves as the first rock and roll drag show.

All of this leaves another original Steppenwolf member, Larry Byrom, who is with a new group called Ratchell, and interim Steppenwolf member, Mike Monarch, who was supposed to join Traffic but didn't and is, thus far, unaccounted for.

And that, my friends, is what was going on in rock and roll in Los Angeles last week.

DAVID CLAYTON-THOMAS: Latest to join the trend towards solo vocalists.

Dr. John: putting Church in British Bands

BY RITCHIE YORKE

NEW YORK CITY. It was an unseasonably warm and lifeless winter afternoon amidst the big smoke, and Dr. John the Night Tripper tripped away with a wild rap in the office of his publicist.

The trip mainly concerned Dr. John's forthcoming album, to be issued in either late January or early February, and to be called "More Gumbo And Less Gris-gris."

"My albums have never sold a bunch at one time," Dr. John was saying, "but they seem to sell steady over a long period. The first and second albums are still selling, the third didn't do so well, and the fourth — it's going steady.

"With the new one I'm concentrating to get something on the AM . . . fast airplay and all that stuff. Rather than make a record for the artistry of what it is, this time we're making it for the bubble-gum audience . . . whatever that is. Commercial, like."

Despite the fact that Dr. John's first four albums were received with whoops of delight by critics and rock contemporaries, they did not go down so well with the mass audience. And, he says, the record company thinks the time has come for something a teeny bit more AM-oriented.

"They have been telling me to do songs that people know. So we're treating the album like a place we haven't played before — we're gonna give 'em some songs they already know from someone else. That way they might take the bother to get into what we're doing," Dr John observed.

Among the tunes renovated by Mac Rebennack (that's his real name) are Huey Smith's "Don'cha Just Know It," Lloyd Price's "Stagger Lee", Professor Longhair's "Big Chief", the Dixie Cups' "Iko Iko", "Cow Cow Boogie"/"The Mess Around", and "Let the Good Times Roll".

"It's not the Shirley and Lee song, but the Jimi Hendrix thing. He called it "Come On". I'm callin' it by it's original title."

Dr John says he's delighted by what's gone down on the tapes already, mainly because of how well his band has been playing. "They're really hittin' now. They've been blowin' everybody right off the bandstand. I don't know of any group that I've seen since I've been out on the road that could play as well as this band I got now. They can really create some disturbances in your brain cells," he added, paraphrasing one of the lyric lines from the old fifties New Orleans' hit by Jessie Hill, "Ooh Poo Pah Doo."

One of the sax players in John's new group is David Lastie, who blew horn on the original "Ooh Poo Pah Doo" single.

Many of the other band members have similar rock landmark lineage: David's brother Mel, a mighty fine cornet player who's been on countless gold discs; Sax player Lee Allen, who did the super fine solos on many of the early singles by Fats Domino and Little Richard; Shirley of Shirley and Lee and "Let the Good Times Roll"; and Tammi Lynn, who had an English chart hit with "Run Away From You."

"It's the best band I had in a long time," is John's self-satisfied comment. "And I'm real happy with the album. I've enjoyed working with Jerry Wexler and Harold Battiste. I've been working with them since I started.

"Jerry Wexler's the reason I'm still with Atlantic. The whole thing has been nice — it's really enjoyable to work with guys who know what to play, without having the notes written down in front of them.

"It's hard to find a good group of players these days. All the cats want to sit at home in security, and play at the local studios. They don't want to get out on the road. But you got to play for the people, man. That's where it's at."

Dr John is also a highly accomplished songwriter, and has written tunes for such fine performers as Aretha Franklin, Delaney and Bonnie and most recently, the King Biscuit Boy, who included "Lord Pity Us All" on his new "Gooduns" album.

"I originally wrote the song for Wilson Pickett . . . no, I don't believe I did. No, it was for Brook Benton. They wanted something in a spiritual vein. I haven't heard Biscuit's version, but I've heard a hell of a lot of great things about his harp playing from Ronnie Hawkins."

Dr John is pleased to note the recent rise of many of the original R & B artists from New Orleans, including Professor Longhair, Huey Smith, Fats Domino and Little Richard.

"He's from Macon, Ga. but he's got a New Orleans piano sound."

"People have been hearing a lot of funk lately — funky bass, drums, guitar. From Aretha on down to the imitators, they've been getting the sanctified church thing. But they ain't yet heard much of the funky piano stuff.

"Unless it's a New Orleans piano player, you don't get to hear the real funky stuff on piano. Man, they can really play."

Dr John recently returned from a European tour, and he says he's had several offers — mainly from English groups — to return to London. "I'm not supposed to say who it is, but one of the better known type of groups wants me to try and help put some funk in their music. They can play well . . . most English groups can . . . they've learned to syncopate the music like we do down in New Orleans. But they ain't got the funk yet.

"That's why they been getting people like Billy Preston and Leon Russell to go over there and put a little church into the music. Now they're ready for some New Orleans funk."

"I got the right people to do it with now. They're real powerhouse people playin' with me. I think the time might be right, you know, to get us communicatin' on a larger scale. We got a clique that digs our music . . . but it's not really the masses. We want to communicate with everybody man."

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THIS IS

JAMES GANG: A NEW GUITARIST

DON TROIANO, long recognized as one of Canada's finest rock musicians, is joining the hot U.S. hard rock act, James Gang. Troiano, who used to play with the Mandala and Bush and most recently has been working on a solo album, will function as the James Gang's lead guitarist, and will also contribute a goodly portion of their future original output.

Before starting rehearsals in Cleveland (the James Gang's base), Troiano was less than certain about the eventual outcome of his union with such a well-known American band.

"We'll see what happens man," he said. "I'm just checking it out. Personally I'm not ultra sure how it will go."

Troiano, who moved to Los Angeles a couple of years ago, is replacing the James Gang's previous lead guitarist, Joe Walsh. The rigors of extensive touring was behind Walsh's decision to leave. We wanted to spend some time with his wife and baby.

"The new line-up is bass, drums and lead guitar," Troiano said. "For me, it will mean getting back into a more straightforward rock 'n' roll thing. I'm not sure if it's the direction I want to go in right now, and that's why I'm not really confident about how it's going to work out.

"For the last few years, I've been into a playing-for-the-musicians' sort of trip. But it's so hard to get your music to the public that way. Your contemporaries may love you, but sometimes the audience doesn't even know who you are.

"I mean, the James Gang will be a good outlet for me. I'll probably do most of the song writing, and the group is well known, so at least my songs are going to get heard. That's a change in itself."

The James Gang quit touring several weeks ago, to facilitate a

Ritchie Yorke: NEW YORK

fair and fitting entry point for Troiano.

There wouldn't have been much point in Walsh walking off one night, and Troiano going on the next night to replace him. As Troiano readily admits, there was some gettin' together to be done.

The band plans to rehearse for a couple of weeks, and then go into the studio early in January to cut a new album. This will provide the necessary concert repertoire for future tours. There's a strong possibility that the album will be recorded in Canada.

"It's really going to be a challenge to get into this," Troiano said. "But they're extremely good people to work with and get along with. The only thing is that it's slightly more into the rock'n' roll thing than I'm used to. But that's cool.

"In the past, I've always tried to do what I wanted to do from the wrong way around. This is probably the best thing that could happen to me."

One of the legal hassles which still has to be worked out is how Troiano can be with two separate record companies at the same time. The James Gang record for ABC, and Troiano — who recently parted with Dunhill — is now shopping around for another label to release his solo album.

"I hope to get it out later in January or in February," Troiano said. "It's a good album. It has all of the guys from Bush, plus Shawn Jackson, Smithie from Motherlode, and horns and strings. I think you'll like it."

Bob Ezrin, boy wonder of rock

SOME THIRTY MONTHS ago I first experienced Alice Cooper. Alice was new to the rock and roll game then, fresh out of Arizona, a state totally unrenowned for its pop music contributions. Even taking into account Alice's inexperience, the greatest surprise is not that Alice has since gone on to become a first-rate star, but that he survived at all.

We were at the 1969 Rock And Roll Revival in Toronto, one of this continent's last great pop festivals. After all this time the memories remain fresh — the very frightened chicken, a battered watermellon, and guitarist Neal Smith climbing banks of speakers, supposedly in search of meaning but more apparently trying to disassociate himself from the chaos below.

"We were scared," Neal admits now. "The only way we could go on stage was to get drunk first." Until Yoko Ono made her appearance. Alice was easily the worst performer of the day.

So why is Alice suddenly a star? He didn't make a success of himself without some outside help. By no coincidence, his real success dates back to the day he was taken in hand by Bob Ezrin.

Since that time Ezrin has earned himself the nickname "Boy Wonder" and become a full partner in Jack Richardson's Nimbus 9 (The Guess Who) organization. But just over a year ago he was merely another young producer.

The day Ezrin told me he was taking on Alice, I laughed, old Bob Alice could never be a big recording name. Ezrin simply told me I was wrong and left it at that. Two months later Alice had a hit single, Eighteen.

Now I'm a believer, not so much in Alice, although his added sophistication makes his performance easier to take, as in Ezrin.

Ezrin has tought Alice how to make music as effective as his refurbished stage act.

With a raw, rough-and-tumble approach to production, he has re-captured the simple drive of classic rock and roll. It's Ezrin's production hand that makes "Killer", Alice's second album for Bob, such a fine recoridng.

But Ezrin has not restricted himself to Alice. Long-time Detroit shouter Mitch Ryder has suddenly resurfaced with his first hit record in four years. The album is called "Detroit", beats everything Ryder recorded in his prime for Bob Crewe, and was produced by Ezrin.

ALICE COOPER: The production, by Bob Ezrin, makes group's latest album such a fine recording.

At the present time Ezrin has three other acts ready for release. That makes five groups, all American, that have come to Canadian producer Ezrin. Give him another year and Ezrin may have resurrected rock and roll.

● Paul Anka found himself blacklisted by the Musicians' Union this week. The Union claims Anka did not pay his sidemen on the recent Paul Anka album according to union regulations. Anka retorted that the union claims are ridiculous because all the musicians are contracted to his record company.

● "Get It On" by T. Rex is back on the radio charts here. The song made a brief appearance last fall but dropped off quickly. The radio stations have not explained why they're pick-

Jim Smith: TORONTO

ing up on it again but odds are the song found some support in Los Angeles.

● Don McLean went on Dick Cavett's late-night American television show to explain that he doesn't know what American Pie means. Seems the song is just a collection of images, like the old Dylan songs.

● The Guess Who went back to the studios this weekend. For the first time since "Canned Wheat", the Winnipeg group is recording in Los Angeles rather than Chicago. "What could be worse than Chicago in winter?" asked producer Jack Richardson.

● Now Crowbar is planning on April for a British tour. At least that's this week's plan . . . next week, who knows? The band flew to New York yesterday to begin a new album. "It's an album about America. Where else can you record an album like that?" leader Kelly Jay Fordham wanted to know. The band flies home to Hamilton for a rare local appearance on Wednesday and returns to New York on Thursday.

● Babe Cooper, the less-than-regal bass player for King Biscuit Boy, has taken exception to my disparaging remarks about Biscuit's sidemen. "You only stayed for two sets and you have the nerve to say that," he charged last week. He's wrong. I left in the middle of the second set.

AMERICA

Grace Slick: I leave revolution to others

JEFFERSON'S AIRPLANE'S first album on their own Grunt label "Bark", released late last year, caused considerable interest and conjecture among both musicians and record buyers. The band is due here for a tour shortly and in this interview Grace Slick answers some questions put to her by Frank Hudon.

Are you happy about "Bark" and the way it turned out?

Sure, I like the album very much. It's like being a painter, there are things that you like and things that you don't like about your work. It's hard to say if it is the best album to date, but it's the best for the time being.

Where did you get the idea for the title?

All the ideas for albums, album covers, art work don't come from one person, but from everyone. We all have outside interests besides music. For instance, I was an art major in College and am interested in drawing and painting. Paul digs poetry, Gary Blackman (who works with the Jefferson Airplane) did all the work on the paper bag from the album telling all the different uses the bag has. We just all get together and throw ideas around.

On the album cover is a picture of a fish with human teeth. Is it true that you wanted the cover to smell like dead fish?

Yes, but apparently it was too complicated and the idea was dropped.

When did you start to record "Bark" and how long did it take?

We recorded it off and on. People were sick, Paul has a bad back, I had a baby, and a car accident, Hot Tuna was on the road performing. It was recorded over a long period of time. Someone would come in the studios and lay down a basic track, then Jack (Casady) would come in and put a guitar track and so on.

The "European Song" sung in German. How did that come about?

The German song was written after my car accident (Grace had a car accident May 13th — suffered 3 concussions and was hospitalised for a week). I had an accident at 4 o'clock in the morning. I hadn't slept the night before, I think I got to bed at about 6 o'clock in the morning the night before, so I was pretty tired. Well, the car was German and Paul (Kantner) is German, so I wrote a song about it. It's really an inside story. The only real voice on the cut is mine. The others are from a machine. An instrument like a piano, you push a button and voices come through. That's another thing about the song, the machine. Germans are well known for their machines.

How has the departure of Marty Balin affected the Airplane?

The sound is different, there no longer is a male lead singer. Some people are disappointed. It all depends what you like to hear. We had to change our vocal arrangements. We now have two-part harmony, sometimes three. Bill Laudner sometimes sings with us. But he's German too, like Paul, and they're much calmer on stage whereas Marty throws himself and is more active on stage.

How do you feel about songwriters who write songs about revolution, social changes, protesting wars, etc?

It's anybody's place to talk about anything they want to. I don't write songs about overthrowing governments. It's an endless cycle, I leave it to others. I write about personal things. Like my car accident (The German song) or "Miranda" is about a chick. Everyday things that affect me.

Is the Airplane planning to tour Europe in the near future?

Sure, but in the past we've been over once or twice, but only to break even. When we go we like to have fun. The last time we were there we went to one place for a gig in Holland, and spent 3 days looking around, then did another one somewhere else, and had 4 days to look around. There's also 25 people in our travelling party, so it's very hard to make any money when you go over there. Thompson (the Jefferson Airplane's manager) wants ue to go over there, and we'll be doing so this spring.

Do you still have your own light show?

Yes, but we've changed. It's Glen McKay and the Heavy Water Lights.

Do you think that Light Shows are somewhat outdated now?

No. Not at all. Some people like it, some don't. I think it is very pleasant to have a visual thing happening while you're listening to music.

Many recording artists are branching out into films and other media. Has this attracted you?

I'd love to do it — but I don't have time. I'm part of the Airplane, Paul and I are recording together too. If you're a single artist you can do it, but when you're part of a group it's impossible. I have to care for my baby too. I'm up by 6 in the morning!

You've mentioned the album you're currently recording with Paul. What kind of album will it be?

Well, there's different stuff. It deals with earth problems and ecology. There's a song called "Silver Soup" all about people eating people. There's a song called "China" about our daughter, another one is "Sunfighter" about living in the country. There's a number with a moog synthesizer.

Did you write all the songs with Paul?

No, not all of them. There's an instrumental written by Phil Sawyer called "Titanic".

Is there any difference now that you have your own Record Company as compared to when you were signed to RCA?

There's no difference for me. I didn't care before about what they wanted. There's a lot more pressure on us now though, getting things on time.

What has made you stay in San Francisco?

Name a place that's better! I like it because it's surrounded by water on three sides. Every interesting city is surrounded by water.

And the weather here is better! I was born in Evanston, Illinois and that doesn't have much to offer! London is pretty and there's good people there.

Would you like to record somewhere else than in San Francisco, let's say London?

Sure, I'd love it, but it's a question of time and money. I'd love to record with Glyn Johns, you know, the guy who records the Who. He's fantastic!

What do you enjoy most about what you're doing?

Nobody says you have to be here at 8 o'clock and leave at this time. You do what you want to do. There's also a beautiful product after you finish a day whether it's a concert or a new song or recording.

But if you're filling gas tanks all day what do you have at the end of the day, nothing.

I used to be a model. I'd work all day and after that would have nothing to show for it. When we get finished there's a pleasant thing at the end. It's better than nothing!

Are you happy?

Oh yeh! I'm very happy. I like my old man, my kid; I like what I'm doing. As a matter of fact, the other night I was so happy, I started to feel guilty about it and got drunk. But I was really happy.

I was so happy I woke up Paul at 3 o'clock in the morning and told him all about it!

GRACE SLICK: "We had to change our vocal arrangements".

Backstage at the Apollo Theatre in Harlem, the CHI-LITES relax between shows with their Gold Records for "(For God's Sake) Give More Power To The People" album and their current chart single "Have You Seen Her." (L to R) CREADEL "RED" JONES, MARSHALL THOMPSON, ROBERT "SQUIRREL" LESTER and EUGENE RECORD.

ROY CARR IN HARLEM SEES THE CHI LITES

IT HAS TAKEN the Chi-Lites ten years to become an overnight success. A decade of dues playing on the Chitlin' circuit which helped justify their position as top-of-the-bill attraction at the esteemed pulpit of soul, the Apollo Theatre deep in the heart of New York's black ghetto — Harlem. And it was in that theatre's Number One dressing room that I encountered Eugene Record, Marshall Thompson, Robert "Squirrel" Lester and Creadel "Red" Jones last Saturday night.

Making my way backstage, past soul brothers jammin' in the corridors, sharp suited managers plying their trade and a bevy of the most attractive foxy females I've ever clapped my eyes on, I climbed two flights of steep stairs to find the group relaxing between shows in brightly coloured robes.

□

The Chi-Lites are amongst the advance guard of progressively minded black performers who are vigorously re-directing the entire course of America's black music.

Lead singer and the group's prolific songwriter Eugene Record, took it upon himself to open the conversation on this all-important subject.

Eugene Record: "This has all come about because people are now starting to deal with realism in music. Not only through the beat, but now you'll find that the lyrics of many songs deal openly with the real facts of what's happening all around us. Before that, most everything associated with black music was based on fantasy".

Roy Carr: The prime factor being . . .?

Eugene Record: "Undoubtedly the world situation . . . the war in Vietnam . . . and the general mess that affects just about everything."

'Squirrel' Lester: "Eugene is right. For you see music is the way of expressing ourselves. This has always been the best way for us to put across our feelings and our views".

□

Roy Carr: Your recording of '(For God's Sake) Give More Power To The People' was socially orientated and like the Chi-Lites a lot of black artists are singing about equal rights and personal dignity which is a commendable virtue. However, do you feel that those artists who are advocating hate and armed militance in their music are defeating their aims?

'Squirrel' Lester: "Well, personally, I would put it like this. Everyone has their own individual way of expressing themselves, some more than others. True, some black artists are much bolder about it and we're all aware of the problems that beset everybody, but to stay within the commercial area you really musn't be too bold about these things".

Roy Carr: In other words, you think that if those artists, as you put it, get too bold that can drastically harm the music and the progress of their fellow artists by alienation?

'Squirrel' Lester: "I couldn't really say. Like we talk to a lot of people both white and black and some say that it's beautiful that artists are bringing all this out into the open and talking about their problems. Others say they don't think it's time."

Roy Carr: With this new awareness now apparent in black music do you feel that both black and white forms will integrate or segregate?

Eugene Record: "I think they are going to become even more integrated than they have ever been in the past. All that Sly Stone and Curtis Mayfield are doing is what Dylan practised in the sixties, but just relating it to their own particular environment."

□

Roy Carr: Do you think that with this new approach a lot of black artists are purposely forsaking the old blues and gospel traditions?

Eugene Record: "Some of them have".

Roy Carr: Do you think this could be because of the implications involved when the American negro was regarded as a second class citizen?

'Squirrel' Lester: "Perhaps to an extent. However, if you care to explore the history of blues and soul music you'll find that in the past there wasn't enough instrumentation. As things have progressed the music has become more arranged and far more sophisticated, with far more emphasis on instrumentation. But in the process they've lost a little of the soul, the natural harmonies and the spontaneous ad-libs . . . there's not enough room for it now in a lot of the music."

Roy Carr: In your opinion, do you think that with the advent of this new approach in soul, many of the artists who were popular during the mid-sixties will fade away?

'Squirrel' Lester: "Well, to be truthful and being black myself I would think so. But those guys like Muddy Waters and John Lee Hooker will continue to play an important role because they've been along there with the black people when people like us were just kids or probably for that matter not even born. It's only recently that they've started to be discovered and appreciated by the mass white audiences."

□

Roy Carr: Did the occasion ever arise that when artists like Chuck Berry, Bo Diddley and Little Richard were picked up and feted by young white audiences they were dropped by their black opposite number?

'Squirrel' Lester: "No, they never were. They were always accepted. In fact, these artists opened a lot of doors for both black and white artists like the Rolling Stones. They started a trend."

Roy Carr: Do you think that the recent experiments whereby latin and soul music are being fused will amount to anything productive?

'Squirrel' Lester: "Well, Latin music is very similar to soul music because it's all centred around the beat. In theory it may be two different things, but the fact is they go hand in hand. It's still soul music but with a slightly different way of expression."

Roy Carr: Do you feel that the sound of black music currently being played by Isaac Hayes, Curtis Mayfield, Sly Stone and yourselves is just the beginning of something very much bigger?

Marshall Thompson: "Most definitely, I don't think it's even scratched the surface."

□

'Red' Jones: "I agree with Marshall. However, I don't think it will be too long before it reaches all audiences, black . . . white . . . rock . . . easy listening. It's a combination of the important facts of life and honest to goodness music. It could well take over from the heavy rock scene."

'Squirrel' Lester: "I think that people are at last beginning to realise that if we are all going to survive on this big earth of ours, we've got to try and live together.

"Let's face it, whether we want to be or not, we're all neighbours and as such we should learn to compromise . . . live together . . . work together and survive together."

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NEW MUSICAL EXPRESS

KRISTOFFERSON, LIGHTFOOT, RANDY, ELTON—LIVE DATES

KRIS KRISTOFFERSON is now set for his first-ever British concert tour, thus confirming the NME's exclusive forecast three weeks ago. Dates so far set by promoter Robert Paterson are at Manchester Free Trade Hall (May 10), Bournemouth Winter Gardens (12), Birmingham Odeon (13) and London Royal Albert Hall (15). Before travelling on to Denmark and Frankfurt, Kris is also expected to appear on TV in this country.

Columbia Pictures are expected to release Kristofferson's first starring movie "Cisco Pike" to coincide with his visit. In the movie, his co-star is Gene Hackman, who is currently being acclaimed for his performance in "The French Connection".

● *Doris Troy is going on the road this month with her backing band, the Gospel Truth. This follows the success of her recent date at London Rainbow Theatre. Doris is appearing at Hanley Place (February 10), Wolverhampton Lafayette (11), Dunstable California (12), Crew Up The Junction (19), Dudley College (26) and London Roundhouse (March 4). More dates are being added.*

Kristofferson

● *Four concerts in Scotland by Elton John have now been confirmed for early March, and he is also set for four additional appearances in England. His new bookings are at Lancaster University (February 19), Exeter University (23), Watford Town Hall (24), Waltham Forest Technical College (26), Aberdeen Music Hall (March 1), Dundee Caird Hall (2), Glasgow Kelvin Hall (3) and Edinburgh Empire (4). As reported last week, Elton also plays two benefit shows at the Shaw Theatre in London's Euston Road on Sundays, February 20 and 27.*

Dimension call off concerts

TWO OF the three projected British concerts by the 5th Dimension last weekend — at Birmingham Odeon (Saturday) and Liverpool Empire (Sunday) — were cancelled when two of the group were taken ill. Said promoter Arthur Howes: "It was as much as they could do to get through their show at London Royal Albert Hall on Friday."

BILLY FURY TO HEAD ROCK REVIVAL TOUR

BILLY FURY is to headline a nation-wide tour with a rock'n'roll package which will be billed as "Revival Spectacular." Plans for the show to play at Glasgow Kelvin Hall on February 21 were revealed in the NME two weeks ago, and it has now been decided to extend the project into a full-scale tour. It will be the first major tour for nearly five years by Fury, who has recently recovered from a heart operation.

Also on the bill will be coloured American singer Little Shelton, Vince Eager, Fumble, the New Gamblers and the Rock & Roll Allstars.

The tour is promoted by David Stones, who aims at presenting music made popular during the past decade on such TV shows as "Oh Boy" and "Six-Five Special."

● **FULL TOUR DATES ON PAGE 20.**

CUT-PRICE CONCERTS BY SAVOY & SHACK

SAVOY BROWN and Chicken Shack set out on their package tour at Birmingham Town Hall on Thursday, February 10, and subsequently play Chatham Town Hall (11), Reading Town Hall (12), Sheffield City Hall (14), Bradford St. George's Hall (15), Hanley Victoria Hall (18) and Bristol Colston Hall (20). This is the tour, plans for which were previously reported in the NME, charging an admission fee of only 25p at all venues. Shack's album "Imagination Lady" is being issued by Decca to coincide with the tour, and Savoy's next LP "Hellbound Train" will be released here in April.

Pie tour delayed—Steve ill

FOLLOWING a concentrated period of recording sessions during the past three weeks, Humble Pie's Steve Marriott collapsed at the weekend and was found to be suffering from nervous exhaustion and a severe bout of influenza. He has been ordered by his doctor to rest and, as a result, the first four dates of Humble Pie's projected British concert tour have been cancelled.

The tour was due to open yesterday (Wednesday) at Swansea University, followed by Birmingham Aston University (Thursday), Waltham Forest Technical College (Friday) and Leeds University (Saturday). Steve hopes to be fit in time for the tour to resume next Wednesday (9) at Cardiff University. Pie intends to fulfil the cancelled dates as soon as possible.

Cohen's tour cut to five concerts

AS A RESULT of commitments in America, Leonard Cohen's spring tour of Europe has been drastically curtailed, and he will now play only five concerts in this country plus a further one in Ireland. Cohen had originally planned to play 18 dates here — an itinerary had already been set and was reported in the NME in November. But now, with the exception of previously-planned appearances at Leeds and Newcastle, that schedule has been scrapped completely. There is however, still a possibility that he will return to Britain after he has completed his European dates for one or two more concerts here. ● **SEE PAGE 20.**

Seekers & Nana: full tour venues

The NEW SEEKERS undertake a month-long nation-wide concert tour starting at the end of next month, and dates were exclusively revealed to the NME this week. They are Newcastle Odeon (March 28), Huddersfield ABC (29), Birmingham Odeon (30), Scarborough Grand Hall (31), Preston Public Hall (April 1), Oxford New (2), Cardiff Capitol (3), Hanley Victoria Hall (5), St. Albans City Hall (7), Chatham Central Hall (8), Bournemouth Winter Gardens (9), Folkestone Leas Cliff Hall (11), London Royal Albert Hall (12), Sheffield City Hall (13), Hull ABC (14), Manchester Free Trade Hall (15), Liverpool Empire (16), Plymouth ABC (21) and Northampton ABC (22). Venues have still to be confirmed for Dublin (April 18) and Cork (19).

● Full dates have now been set for the spring concert tour by Nana Mouskouri — the longest she has ever undertaken in this country. The tour is promoted by Robert Paterson and the schedule is:

Bristol Colston Hall (April 16), Wolverhampton Civic Hall (17), Leicester De Montfort Hall (18), Brighton Dome (19), Croydon Fairfield Hall (21), Golders Green Odeon (22), Southend Cliffs Pavilion (23), Bournemouth Winter Gardens (25), Eastbourne Congress (26), Cork Savoy (27), Dublin Stadium (28), Liverpool Empire (30), Sheffield City Hall (May 1), Glasgow Kelvin Hall (3), Dundee Caird Hall (4), Manchester Free Trade Hall (5), Birmingham Odeon (6), Cardiff Capitol (7), Portsmouth Guildhall (9), Slough Adelphi (10), Newcastle City Hall (11), Blackpool Opera House (12), Golders Green Odeon (13) and Oxford New (14).

● Quintessence (February 13), Curved Air (April 10) and Jack Jones (April 28) are the latest bookings set for Glasgow Kelvin Hall — the new £500,000 arena which is being hailed as Scotland's answer to London's Rainbow Theatre.

● Randy Newman is to star in concert at London Royal Festival Hall on Monday, March 6 — it will be his only live appearance in this country, and is promoted by Barry Dickins of MAM. Newman is flying in for TV guest spots in BBC-1's Engelbert Humperdinck series (March 12 transmission) and "Top Of The Pops" (probably March 9).

● Gordon Lightfoot is returning to Europe during the first half of June for dates in Britain, France, Denmark and Germany. He is already confirmed for a concert at London Royal Albert Hall on Saturday, June 10, and he will also be playing two or three provincial dates — his first appearances outside London. Several TV offers are also being considered.

● Neil Diamond is now confirmed for a short British tour at the end of May, replacing the original plan for him to visit this country in March. He will star in about four concerts in this country, starting May 27, before travelling on to Europe where he will tour until the end of June. Dates are now being finalised by promoter Arthur Howes.

● Guitarist Manitas de Plata is to undertake his final tour of Britain next month. He has decided to retire from touring, but will first fulfil 1972 obligations made to promoter Robert Paterson. Dates for his farewell tour are Liverpool Empire (March 5), Leicester De Montfort Hall (7), Glasgow Kelvin Hall (8), Birmingham Odeon (9), Croydon Fairfield Hall (10), Portsmouth Guildhall (11), Oxford New (12), London Royal Albert Hall (13), Eastbourne Congress (15), Bristol Colston Hall (16), Slough Adelphi (17), Bournemouth Winter Gardens (19), Brighton Dome (20) and Hemel Hempstead Pavilion (21). He will also guest in ATV's "Val Doonican Show" during his visit.

● More concerts have been confirmed for Tony Bennett during breaks in the filming of his 13-week Thames-TV series. His complete live itinerary to date is Portsmouth Guildhall (February 17), London Royal Festival Hall (19), Birmingham Theatre (20), Derby Talk Of The Midlands (March 3), Bournemouth Winter Gardens (8), Liverpool Empire (17 and 18) and Manchester Palace (19).

YES MANIA HITS U.S.

AMERICAN REPORTS suggest that Yes is about to become the latest British group to take the States by storm. The outfit leaves for its third U.S. tour next week, in the knowledge that its concert at New York Academy of Music on February 19 was sold out within five hours of tickets going on sale. Two rest days in Yes' schedule have had to be cancelled to take in appearances at Princetown University (22) and the vast New Jersey Capitol Theatre (26). And the group has been booked for its Las Vegas debut on March 19.

Meanwhile, Yes is heading for two Gold Discs in America for its "Fragile" and "Yes Album" sets, each of which is approaching one million dollars in sales. "Fragile" has sold over 250,000 copies in three weeks, while "The Yes Album" has topped 350,000 after eight months in the Hot 100 LP charts.

The group has decided to record one of the highlights of its stage act since its formation, the Paul Simon song "America". Sessions are taking place at the Advision sutdios this week, and the nine-minute track is likely to be issued here as part of a special all-star Kinney album later in the year.

CHRIS FARLOWE (left) and VINCENT CRANE

Farlowe joins Rooster

CHRIS FARLOWE, who has been inactive since Colosseum split last autumn, has joined Atomic Rooster as their permanent vocalist. He replaces Pete French, who has left the group to work in the States. Chris joins the line-up of Vincent Crane (organ), Steve Bolton (lead guitar) and Ric Parnell (drums).

The re-shaped outfit swings into action on February 11, when it begins a ten-day German tour. Chris' British debut with Rooster will be at Barry Memorial Hall on February 24, and more gigs in this country are now being finalised. The group will also start recording a new album this month, for early April release.

Commented Farlowe: "I'm looking forward to singing much more funky music, which is more my bag." Added Vincent Crane: "Chris was a natural choice for the band, and is something I've been working on for quite a while."

CANTERBURY IS OFF

WHAT HAD promised to be the most ambitious pop festivals ever staged in Britain — to be held at Charlton Park at Bishopsbourne, near Canterbury, at Whitsun and August Bank Holiday weekends — have been called off. This is the outcome of persistent pressures — led by local villagers and the rural district council — which have been building up over the last two months. The final straw came last week when Kent County Council came down on the side of the opponents, by offering to pay half the costs in seeking a High Court injunction to have the festivals banned.

Now, Great Western Festivals — the promoting company, which is headed by actor Stanley Baker and Lord Harlech — have given an undertaking not to stage any festival within 20 miles of Bishopsbourne. Reason for the opposition to the proposed events was always claimed to be the alleged unsuitability of the site, because of its poor access — but this is generally regarded as an excuse by the villagers to avoid an invasion of their privacy.

A spokesman for Kent Council explained that they were not opposed to pop festivals in principle, but that — in this case — there would be a health hazard and a threat of water pollution, plus a drain on the rates through having police and medical services on stand-by duty.

As reported in the NME five weeks ago, Great Western Festivals have for some time been considering a switch to another site — either the Kent County Showground at Detling or Malling Airfield. Neither Stanley Baker (away in Wales) nor Lord Harlech (with the Pearce Commission in Rhodesia) was available for comment this week, but it seems likely that the company's festival plans will still be put into operation, if negotiations for an alternative site can be concluded.

But Round One belongs to Bishopsbourne. And Canterbury is definitely out.

ELLIS-MONEY NEW GROUP

THE NME understand that Steve Ellis is getting together with Zoot Money to form a band called Stand Back. The outfit will be going into the studios next week to cut a debut album, which will be produced by Roger Daltrey of the Who.

NEWS DESK

NEW SINGLES FROM: Donnie, CCS & Olivia

The new single by DONNIE ELBERT — titled "I Can't Help Myself" — will be released on February 18 by Avco Embassy, one of the labels distributed by the Philips group. Since recording his current hit "Where Did Our Love Go," Donnie has joined Avco for whom he works as an artist and staff producer.

As the follow-up to her recent Chart success with "Banks Of The Ohio," OLIVIA NEWTON-JOHN has a new single released by Pye-International on February 18 titled "What Is Life?"

Issued on the Rak label on Friday, February 11, is "Brother" by CCS — the group's follow-up to its "Tap Turns On The Water" hit. Out the same day on Tamla Motown is "Mercy Mercy Me (The Ecology)" by MARVIN GAYE.

Rush-released by Parlophone tomorrow (Friday) is "Long Cool Woman In A Black Dress" by the HOLLIES from their "Distant Light" album. The group will not be promoting it because (as already reported) they have now joined Polydor, with whom they have a new single titled "The Baby" issued this weekend.

Two tracks from FAIRPORT CONVENTION's current "Babbacombe Lee" album are issued as an Island single on February 18. The top side is "John Lee" and it is coupled with "The Time Is Near."

Singles rush-released by RCA tomorrow (Friday) are "Who's Your Baby" by the ARCHIES and "You're Free To Go" by JIM REEVES.

Among albums set for February 18 release are "The Electronic Magnetism" (MGM) by SOLOMON BURKE, "Shake Off The Demon" (Kama Sutra) by BREWER & SHIPLEY, "WWW" (Dandelion) by BURNIN' RED IVANHOE and "Run Baby Run" (London) by the NEWBEATS. Singles out the same day include "Number Wonderful" (Pye) by PICKETTYWITCH and "I Can't Stop" (Deram) by WHITE PLAINS.

Issued tomorrow (Friday) by United Artists are a Shirley Bassey LP called "I, Capricorn" and budget albums by Eddie Cochran ("Cherished Memories") and Amon Duul II ("Phallus Dei").

Creedence live set due

The live album by CREEDENCE CLEARWATER REVIVAL, recorded during their European tour last year, will be issued by United Artists in the spring. Meanwhile, the group has been spending January completing a new studio album, prior to leaving this week for a tour of the Far East.

LPs by rock veterans

Fats Domino, Eddie Cochran, Jerry Lee Lewis and Larry Williams are among the artists featured on the all-star album "Rock'n'Roll Is Here To Stay," issued by United Artists on March 3. On April 7, the same label releases double albums by Eddie Cochran, Fats Domino and Rick Nelson, which will retail at £2.99 each.

All-star charity album

An all-star charity album, in aid of the United Nations World Refugee Fund, is to be issued by Philips on March 3 at a retail price of £1.75. Titled "Star Festival Album," it features tracks by Neil Diamond, Andy Williams, Nana Mouskouri, Engelbert Humperdinck, Mireille Mathieu, Donovan, the Osmonds, Jose Feliciano, James Taylor, Johnny Cash, James Last, Aretha Franklin, Anita Kerr, Mandrill and Ekseption.

Hiseman waxes Gringo

Former Colosseum leader Jon Hiseman is moving into record production. He goes into the studios shortly to produce an MCA album for Gringo, the outfit which recently completed a lengthy package tour with Steamhammer.

ALBERT HALL GIGS BY JETHRO

New album is non-stop poem

JETHRO TULL are to play two consecutive nights at London Royal Albert Hall, as part of their biggest-ever British concert tour. The London dates, exclusively revealed to the NME this week, are on Tuesday and Wednesday, March 21 and 22. Remainder of the dates for the tour, which opens at Portsmouth Guildhall on March 2, were reported in the NME two weeks ago. Tir Na Nog is the supporting attraction throughout the itinerary.

Tull's next album "Thick As A Brick" is now scheduled for release by Chrysalis on February 18. A spokesman for the outfit told the NME: "The LP is based on a poem by eight-year-old Gerald Bostock, of St. Cleve, Lancashire. The poem won a national prize before it was withdrawn, following psychiatric reports on Bostock."

Jethro have set the poem to music and it covers both sides of the album. There are no individual title tracks, and the work consists of one continuous piece of music lasting for 45 minutes.

The group returned this week from its five-week European tour. During the course of the tour, it played to a total of 35,000 people in four concerts in Germany — breaking the Rolling Stones' house record at a hall in Berlin, and Led Zeppelin's record at a hall in Frankfurt.

KORNER FOR MUNICH

Danish singer Peter Thorup arrives in Britain next week and appears with Alexis Korner at Bangor University (February 19) and Lancaster University (25). Alexis and Peter have been booked for the music festival in Munich from August 26 to September 10, to coincide with the Olympic Games.

Eddie's accident stops Hardin-York roadshow

THE HARDIN & YORK Roadshow — featuring the Hardin & York duo, the Eddie Hardin Band and Pete York's Percussion Band — has had to be abandoned because organist Eddie Hardin has injured his left hand and is unable to play. The accident occured last Thursday when he caught his hand in a car door. The show had been set to play six weeks of college and concert dates and many tickets had been sold in advance, but all money is now being refunded.

EDDIE HARDIN

● Southern Comfort are having to cancel some of their immediate engagements, because of the illness of Mark Griffiths who collapsed on stage during the group's recent Dutch tour.

20th CENTURY DISTRIBUTING BANGLA FILM

THE CINEMA film of George Harrison's concert at New York Madison Square Garden, in aid of Bangla Desh, is to be distributed on a world-wide basis by 20th Century Fox in association with Apple — it was announced on Tuesday. It will be screened throughout Britain and Europe in May, in 70 mm and six-track.

It was also learned this week that the double-album of the concert has now grossed over six million dollars in sales.

Stroll On

I CALLED IN at London's famed 100 Club in Oxford Street the other night — it's noted for its traditional jazz and associations with Humphrey Lyttleton — and found the place turned into a temporary rock 'n' roll extravaganza.

Shakin' Stevens and the Sunsets, a rock 'n' roll outfit from South Wales, had hit the West End and were promoting their newly released album "Rockin' and Shakin' ", which is on the Contour label.

Contour — becoming noted for its very reasonably priced albums (only 83p) — is in fact holding a special rock 'n' roll month during which the company will release nine new albums including "The Big Bopper", "Conway Twitty", "The Incredible Little Richard", "Fantastic Rock", "Crazy Rock", "Rock Revival", "Rock 'n' Roll" and even, yet, "Rockin' at the Roundhouse" with Bert Weedon.

Shakin' Stevens and his merry men have in fact just returned from a tour of Holland. "We played mainly to pot-smoking hippies," they told me. "We really went down very well indeed, and they've booked us to do a return tour in May."

Old Shakey played us a good selection of tracks from his new album during the evening while Driftin' Dan and his crepe-soled 'creepers' gave us a demonstration of just how roll should be rocked. All very entertaining.

Shakin' Stevens and his Sunsets have just changed agents, and a quick phone call to Contour Records, 01-493 8945, will put you in touch.

They play for around £100, though gigs nearer their home could well be a lot cheaper.

I found them an amazing live band and I could personally guarantee your dance would end up a red-hot boppin' beano if you put them on your bill of fare.

Catalogue number of their album is 2870 152.

THE THING THAT struck me straight away about the new Buddy Miles double set was the sleeve design and package.

It has to be the most powerful front cover I've seen for a long time, and the albums were recorded during several live concerts in America last summer and must have been a very groovy experience for those attending.

I must admit that until I actually heard these albums I hadn't really been a fan of Miles. NOT that I disliked him. I just couldn't compare him to the Art Blakeys or Elvin Jones, or perhaps it was the sort of stuff he was into.

These albums remind me very much of the big band sound of Count Basie or the Thad Jones/Mel Lewis Jazz Orchestra, with Charlie Karp, the rock guitarist, taking the lead.

Side one opens with a number simply called "Joe Tex", very steamy and souly. Last track on side one is a thirteen-minute version of Neil Young's "Down By The River", all nice and slow and sweet.

Side two is one complete number in itself, "Wrap It Up". Beside handling the vocals, Miles also gives a very cracking drum-solo.

My only complaint is with bass player David Hull. He plays electric bass and I just wish he'd go for double-bass instead: it's much deeper and throbbing, striving for the inner soul.

Do drift into your local record-shop and take a listen to this new set. It's a double album and costs £3 on the Mercury 6641 033.

COUNT SIMON CHRISTIAN DOMINIC HUCHET DE LA BEDOYERE

A COUPLE OF years ago I used to work as a D-J in a club in Wardour Street, London, called The Temple. My sessions were every Friday night and I heard many new bands that have now become household names, like Mungo Jerry or Curved Air.

Except for nearly goind deaf, a result of hearing loud sounds, at a very close range, I had a very good time and made many friends. One of my buddies from those dark and distant days has arrived once more on the music scene and his name is Dai Hughes.

Both Dai and his brother were employed by the club as the evening 'Heavies' and they both helped to keep order and did their jobs very well.

Dai is now the proud owner of a mobile soul and reggae discotheque. His sound system puts out a total of 1,800 watts and his entire equipment is of the best. He also claims to be the largest D-J in the business, a claim I won't dispute, and he runs his operations from a village near Rochester in Kent. If you or any of your friends are planning to have a party or a dance, Dai could be the man to play the sounds. Give him a ring at 0634 26 475.

MIKE NICHOLS, who used to be in a band with Pete Sinfield, King Crimson's ex-lights and sound man, tells me he's looking for a good lead guitarist.

"Besides being a good musician, he must also be a serious writer," says Mike. "We want a musician of the Ian McDonald calibre, who besides being a nice guy is serious about his playing."

The band is called 'Jaguar' and interested parties should ring Mike at 01-834 1884.

EARLY LAST summer I toured around with King Crimson. I had a very good time and met and made many new friends. Among them was a gentleman named Roger Ruskin Spear.

Roger was also on the bill and travelled with us wherever we went. Although his act was the same on every appearance, some evenings things didn't go quite as well as he had hoped and he had to improvise.

After playing some records I used to introduce him and then try to leave the stage.

I never made it. I just used to stay and watch him and laugh till I cried. The tour lasted 26 days and I saw his act 26 times. I cannot recommend him more highly.

On February 12, Roger appears at The ICA, The Mall, London, with Thunder Clap Newman. They kick off the show at around 8 p.m. in Gallery Three. Mind you attend now. It's an experience not to be missed.

RICHARD THOMAS, formerly of Clearwater, and more recently of Buffalo Artists, has together with Jeff Dukes formed a new agency called Gemini.

"We're still part of Buffalo really," Richard told me. "We run the agency side. Rikki Farr is concentrating on the management and tour promotion side, while we handle agency bookings.

"We operate from a new office in Bamborough Gardens, London, W.12, and our artists include Barclay James Harvest, Pete Bardens, Martin Carthy, Keith Christmas, Plain Song with Ian Matthews and Andy Roberts, Gary Farr, Skin Alley and The Steve Ellis-Zoot Money combo. We are already doing well, so it looks as if 1972 could well be a very big year for us."

Gemini's address is 2 Bamborough Gardens, London, W.12, and the phone number is 01-749 1125.

THE DAY AFTER the Shakin' Stevens' reception I visited the head office of Contour Records, in St. George Street, Hanover Square, London. So I'm ignorant, but up to the time I received my invitation I'd not heard of Contour Records and as a result I knew nothing about them. Over a cup of black coffee I talked to sales manager Eddie Bourne, and asked where he obtained the recordings for his already extensive catalogue.

"We are quite independent," he told me, "but we do get quite a lot from Polydor and Fontana, when they delete their albums. If we think we can do well with the product we reissue it at 83p."

I asked him if he was planning any more new albums like Shakin' Stevens. "Oh, yes," he replied, "we've just signed The Housesshakers and we're interested in all new product." I asked him if he would be interested in one-album deals with options on further releases if the initial product sold well.

"Most certainly," he said. "Of course we won't offer any advance royalties, but we pay all the recording costs and then sell the album at our normal price of 83p."

A lot of groups find it difficult to get bookings without an album, and often a record released by one of the major companies at £2.30 doesn't sell. But at 83p is stands a much better chance. I reckon Contour have a good thing going.

Jan and Dean, Mamas and Papas, Carole King

LOU ADLER:

LOU ADLER is a music giant behind the scenes. He started his career writing songs with Herb Alpert, but the partnership split up because Alpert wanted to sing. That was in the late fifties. From there, Lou became the first independent producer on the West Coast. He churned out hit after hit by the surf-singing-duo Jan and Dean until Jan's accident, which might have him paralysed for life. He then met up with Johnny Rivers who, although he never got off the ground in England, had hit after hit produced by Lou. It was at those sessions that the definitive West Coast rhythm section first came together. Joe Osborne on bass and Hal Blaine on drums often featured Glen Campbell on guitar on many of their sessons.

Dunhill records was then formed by Adler and the Mamas and Papas were signed and produced by him as well as featuring that prominent rhythm section which gave birth to the "Mamas and Papas sounds". Next on the list was Scott McKenzie's 1967 hit "San Francisco", and he also helped organise the Monterey Pop Festival that year. He sold Dunhill for a couple of million and formed Ode records to which he signed a group called the City who featured Charlie Larkey, Danny Kootch and a well-known songwriter called Carole King. He produced her "Tapestry" album (which has world sales of over five million) and her latest "Music". And if that ain't enough for you, writes DANNY HOLLOWAY, Lou Adler is one of the best producers in the whole wide world. Read on.

a music giant talking to DANNY HOLLOWAY

Q. When did you start in the business?

A. I started as a songwriter in 1958. I was partners with Herb Alpert. He wrote music, and I wrote lyrics. We cut four demonstration records on songs that we'd written, and he sang 'em, and we went into a studio and cut 'em. We took them to a company called Keene Records who had just had a big hit with "You Send Me", by Sam Cooke.

The guy who worked there was called Bumps Blackwell, and he didn't like the songs that much, but he liked the way we recorded them. And so he asked us if we wanted to be apprenticed A and R men. I had no idea I was going to be in the record business.

This was before Herb Alpert started A&M?

That was before anything. There wasn't anything on the West Coast at that time except Capitol, Columbia, RCA, Warner Bros., and then one or two independent companies. At that time, there were no independent producers.

The first record we produced was "Baby Talk" by Jan and Dean, and the company turned that down. We said "What do we do with it now, we believe in it and you don't like it?" And they said we could do whatever we wanted with it, so we pedalled it and became independent producers.

The company that we brought it to was too small to employ us, so we leased it to them. We found we could cut things and lease it to different people, which is routine now, but at the time it was new.

Were you the first independent producers?

Yeah, on the West Coast anyway. Leiber and Stoller had been producing records, but they did them all for Atlantic I think. I remember when we asked for the label copy to be 'produced by . . .', it was a big battle. They said "You can't have that, because you're not with the company, and we don't give producers credit." So we were probably the first on the West Coast.

Did you produce anyone else at the time?

Yeah, Herbie and I produced Donte and the Evergreens. We covered "Alley Oop" by the Hollywood Argyles. On the East Coast, there were two number one versions, both versions sold a million. Those are the only two acts we did together, and then we split up. Herb wanted to be a singer, and I wanted to produce. We found there was sort of a conflict. So, I kept Jan and Dean and cut a lot of singles with them between '59 and '63. That led up to when I met Johnny Rivers and started Dunhill Productions, which soon became Dunhill Records.

Didn't Jan and Dean split up because one of them had an accident?

Yeah, Jan ran into the back of a parked truck and was in a coma for about forty days or so, which deteriorated his brain. He was paralysed in his left eye, his right arm and right leg. He had a complete lapse of memory, he forgot how to write and spell, and all those. Now, I've just had him in the studio as more or less therapy. He remembers music and he wrote a song and he arranged, produced it, and sang it.

I'm gonna release the record. It's not really good, but that's sort of unimportant because he's taken it all that way by himself. It's been so good for him. He still can't write very well, and he can't spell or read.

It's a strange age . . . somewhere between 12 and 15, but part of his brain is only two years old.

It's hard to tell if he'll ever come back.

What's Dean Torrence doing now?

Dean is in graphics. He owns a company called Kitty Hawk, and he's done three Nillson albums: "Nillson Sings Newman", "The Point", and the new one "Nillson Schmillson".

Who was the first person you worked with for your Dunhill Productions?

I formed the production company especially to produce Johnny Rivers' records, and I leased them through Liberty. It was about six months before Dunhill Records came about. I produced Johnny from "Memphis", which was his first hit, through all his singles except for "Summer Rain". He had about ten or twelve hit records.

He never made it in England. He was underrated in the United States for consistency, and every record we put out was top ten, and he had 3 or 4 number ones. He never was taken in by the business. He just sold.

He got a name as a troublemaker though, didn't he?

He wasn't a troublemaker, as much as he was very brisk and independent. He's really a nice guy, but he doesn't come on like he's nice. He comes on very tough. He's short. He's rude sometimes.

When he came to England, he didn't understand a lot of the customs, and in insecurity he would push forward like a brute, rather than try to understand it, which turned everyone off. He turned people off everywhere he went.

Since that time, he's mellowed completely. Now he looks back on himself, and sees what he was like.

When did you meet up with the Mamas and Papas elements?

That was right after I started Dunhill Records. The first act I had was Barry McGuire and his hit "The Eve Of Destruction".

While we were doing the album, McGuire said he had some friends he wanted me to meet that had just come in by way of San Francisco and that they wanted to audition.

He brought them down on a Sunday afternoon and phew . . . that was the beginning of the freaks. They were funky and dirty, and Cass weighed about 350 pounds.

Michelle looked like a waif, and John was about eight feet tall. They were such a striking group and they auditioned with "California Dreamin'", "Monday Monday". He just rattled off five great songs.

I was astounded.

I couldn't believe it.

I said "I'd like to sign you and record you" and he said "Well, we need some money."

And I said "How much do you need?" and he said "Well, it's a lot."

It turned out to be 1,500 dollars, and two or three years later groups were getting 50,000 to 75,000.

I would have probably given him anything he'd asked for.

The impact of those four people. You can imagine if you haven't seen a lot of people with long hair and beards, and funky and singing like that.

That's what inspired the title "If You Can Believe Your Eyes And Ears". Those voices coming out of those bodies.

How much did you have to do with their sound?

Well what I had to offer them was . . . I was brought up on rock and roll and before that as a fan of rhythm and blues. They were brought up on folk. And when they sang me "California Dreamin'" and "Monday Monday", they were folky.

I mean, the voices weren't. Those harmonies were there, but there was no drive. John was fingerpicking his guitar. The rhythm section that I was working with, which was Hal Blaine and Joe Osborne, had just been put together for the Johnny Rivers sessions.

Because Joe Osborne worked with Johnny Rivers, and Hal Blaine and Larry Knechtal worked with me. So when I started working with Johnny, I took those people plus Joe Osborne, and it just became *that* rhythm section. The first Rivers' album that we did in the studio was the first time that those people had worked together. So, adding that to the Mamas and Papas gave it that sound. The guitarist was Glen Campbell.

How did you become involved with organizing the Monterey Pop Festival?

We were approached by three people who had already formed the corporation and they had already contracted the days in Monterey. And they were going

LOU ADLER

to put on a "festival" and buy the Mamas and Papas for one night. They also wanted Simon and Garfunkel. We met at John Phillips' house.

It was myself, John Phillips, Paul Simon and Terry Melcher I think. We offered them a certain amount of money (I forget how much it was). We said we thought it would be a good idea to do it for nothing. They said "We're promoters, we can't do it for nothing." I think they had 50,000 dollars invested, and we told them we'd buy them out and they could give us the dates. That was six weeks before the date that it was supposed to take place. And it just sort of happened.

We said "Why don't we have a 'Pop festival', and who shall we invite?" And we called up McCartney and he said "I think you oughta have Hendrix, this guy that's just starting over here, and the Who," and we went to San Francisco and people told us about this girl who was just starting out called Janis Joplin.

We just called up some people and found out who's good. It was just one of those things where the timing was all right, and the music was at a peak.

Music was taking over from the record companies and disc jockeys.

The artist were the most important thing.

We decided to do the best show for the performers. Feed 'em the best, give the best sound equipment, fly them first class, give everyone a suite.

It became like, if you had to die and go to rock and roll heaven and play the best job you'd ever had in all of your life, that's what we set out to do.

For three or four years, all those guys had been out on the road under bad conditions. We had a 24 hour restaurant serving gourmet food, and it costs us 9,000 dollars for the three days. And anytime an act was hungry, they could go in and order anything they wanted to.

The sound system was the most expensive. Chip Monck got it, and it was the first time he had done any festivals.

ABC T.V. filmed it, but Tom Moore, who was president of ABC at that time, felt that it was too . . . well, it was Hendrix. You know that part when he's balling his amp and jumping up and down, well he said "Woooaaahhhhh! Just a minute here." And it was made into the movie "Monterey Pop".

What were you working on at that time?

I was cutting the last Mama and Papas album about that time. I'd just formed Ode Records with CBS, and I had cut the Scott McKenzie record "If You Go To San Francisco".

He was in a folk singing group with John and Michelle Phillips called the New Journeymen. After the success of the Mamas and Papas, John kept telling me that there's this guy down in Washington who has *the* most beautiful voice and someday we ought to bring him up and record him. Then we went to New York to do the (Ed) Sullivan Show, and John brought Scott up from Baltimore and introduced him to me.

I said "If you'll come up with a song, I'll record him." In the meantime, I had started Ode Records and John wrote the song "San Francisco", and Scott never knew what hit him.

One day he was in a lounge in Baltimore singing jazz, and the next he was a world hero.

Everybody wanted to follow him because he was the Flower King and he started to wear cowboy suits to overcome that image.

He couldn't pull it. It was too much for him. He rebelled against it. Scott never overcame that record, it was just too big for him.

He lives in the desert in a place called Joshua Tree now, by Palm Springs, and David Anderle did an album with him which I released. But it didn't come together. He has a sensational voice.

You also had Spirit on your label, didn't you?

Yeah, I did Spirit for a year and a half or so. The Mamas and Papas broke up. Then I didn't do anything for two years. I did a film called "Brewster McCloud" which I produced and Robert Altman directed it; he's the guy who did "MASH." And it was just hard for me to get into anything until the "Tapestry" album of Carole King's. That was the first time I really got back into recording.

Let's jump back a bit. Could you tell me when you first met Carole King?

1962. When Herb Alpert and myself broke up, I went to a company called Alden Music which was owned by Donny Kirshner and Alan Evans, and they took me in as a junior associate. Emotionally a partner, and financially an associate. I opened up their West Coast offices for them.

So I worked with Carole and Barry Mann and Cynthia Weil, Howie Greenfield and Neil Sedaka. But mostly I was friendly with Carole.

That company was eventually sold to Columbia Pictures, and I went along with the sale as vice-president, which lasted up until the time I found Johnny Rivers. Because when I brought the record to the Colpix label, they didn't feel that they were commercial records. So I left to do Johnny Rivers and at that time, that was the last time I saw Carole. Although she would keep in touch if she ever came to California, and we just became friends.

And then she called me in the beginning of 1968, and said she'd formed a group which was with Charlie Larkey and Danny Kootch called The City. So I signed them to the label and I recorded the album. It was the end of the Columbia deal, and they were disenchanted with me and I with them.

So, the album was out for about a month and then when I left, I just took it with me because the album belonged to me. I made the A&M deal for distribution, but I didn't do any recording and in the meantime she recorded the "Writer" album with a guy called John Fishback who was more or less a friend of James Taylor and Kootch, and all those people.

And then I did the picture, and I got a lot of things out of my way, and she came to me and said she'd like me to do the second album. She didn't want to do an album unless I did it with her. She played me 15 songs.

All the "Tapestry" songs, plus four or five others. It just went smooth.

Two weeks of recording and the whole album was done in a month. It was just timing. Everyone was clear and mellowed out.

Fishback wasn't really a producer. He owned a studio called Crystal Sound. He was really an engineer. He was playing a lot with the stuff. She was content, because she hadn't gained an identity yet as a singer, or the feeling of security that she was singer. The things that made "Tapestry" a success were the coming together of a lot of forces which were individually sound.

The rhythm section that she brought, which was Kootch and Charlie and Joel Bishop, had all worked together, and James Taylor, who'd been a close friend of theirs. So they were sound musically, and she was certainly as a songwriter.

She had the ability to sell a song because she'd been doing it for twelve years. That was her job, to make a demo to sell to the producers. So she knew how to sell a song. And I was sound as a producer. And I'd just started working with an engineer who'd been doing it for fifteen years who's name is Hank Secalla.

He'd done everyone from the Monkees to Vic Damone. He was an engineer who knew everything. We were very compatible personalitywise. And A&M was ready for the music.

Everything was really nice. We got the best elements together without any of us looking for it.

I wasn't searching for Carole King to record; no one booked that rhythm section. It all just came together.

That's why I think that recording was organic. There was nothing calculated or forced. I mixed three or four things a lot of different ways, when I was about four songs in, when the sound of the album just came to me. The rest of the album was finished in a week after that. I did two a night, after that particular sound hit me.

A lot of people think that "City" album should be re-released.

I've just come from a trip from Japan and Moscow and France and Switzerland, and everywhere I went they asked me to re-release that album. It had drifted into different places. It needs re-mixing, I think. It's closer to the "Music" album than "Tapestry." But there's some nice things on it.

I just don't know how to do it.

I think it's unfair to just release the album, and yet I don't think it should be lost because it's an artifact. I've been thinking of doing a double album, and putting that in as a second part.

Carole King doesn't make singles any more. Why are her songs taken from the albums?

I don't want to get into the singles market. I don't want to compete. I think it's a trap. It can drive an artist crazy. I decide what songs are put out off the albums.

The whole thing with Carole and myself is, our lives and not our careers. Fortunately, we're at a point in our lives where we've been financially successful and also artistically successful, so we can really approach her career as not what's good for her career, but what's good for her life.

And to get her competing in the singles market, like cutting a single every three months and worrying how good it does and all that. Instead, we just make an album. And if it does well, great. And if not, well.

Is there anything else you'd like to talk about?

Yes, an interesting album that I'd like to talk about which has now sold over a couple of hundred thousand, is the Cheech and Chong album. It's all about the Chicano and red freaks in east L.A. They're going to release it in England and try to sell it. They feel the universal dope thing will get it across. It really makes fun of everything, that whole culture.

When we make an album, they go through their bits, and I sort of edit them down, and then they just go on their way. Then I put on the music and all the sound effects and things like that together. And they're like musical records, in the sense that I mix them. If the bell's a little too high, I bring that down, and I'll hunt for the right door slam so that they'll have depth to them. They're headlining pop concerts and really doing well.

There's even comedy groupies.

What was it like back in the old days of Hollywood?

Well, back then it was sort of split into two camps. People who like the way I produced, and people who followed Phil Spector.

I was thought of as having a commercial sound, and his of course is that heavy feel. Hal Blaine was a show drummer with Patti Page before Spector used him.

Leon Russell was Snuff Garrett's arranger and piano player. And he wrote a couple of those bubblegum hits for Gary Lewis. But he was always into his thing.

I remember the first time I used Leon as an arranger, and I never used him again because he spent all his time in the booth telling me what to do. He'd tell me "This piano part calls for a lot of highs," and I'd say "Leon, you're just arranging it."

And he'd say "This bass part, you ought to fuzz up."

Gasbag

READERS LETTERS: New Musical Express, 128 Long Acre, London, WC2E 9QH

Mountain's Les West. Not a patch on Eric Clapton, says Ginger Baker (pictured right).

● *IN NMEs London edition last week Tony Tyler drew comparisons between Mountain and Cream. He also unfavourably compared Ginger Baker with Corky Laing. Baker lashes back.*

I FEEL that after reading your ridiculous article on Mountain, I must reply to it. So much of it was incorrect as to be laughable. You state that Felix Pappalardi co-wrote most of Cream's material . . . if you check your records you will find that this is untrue. You must also add that Felix Pappalardi was highly responsible for the break-up of Cream. Often on leaving the studio we had what we considered a good mix — only to find that when the record was finally released it has been completely ruined.

Eric Clapton has *NEVER* abdicated any crown. Though West tries hard to copy Eric, the simple fact that he does not play West negates any soul that may have been there.

No group will ever go anywhere near Cream because the main thing with Cream was the improvisation by three excellent musicians playing themselves. It seems a shame that Mountain try to achieve acclaim by mentioning Cream in every single article. — GINGER BAKER, W.1.

PROCOL DEFENCE

PROCOL HARUM ARE in my opinion the group for '72, have been long underestimated in previous years by people such as Heather Baker (NME, Jan. 29) and deserve to be top of their own bill.

I do not wish to dispute the fact that Amazing Blondel are indeed a very worthy collection, but I dearly wish I had been able to take Miss/Mrs. Baker's place at the concert she only half enjoyed.

At the risk of contradicting myself may I remind H.B. of the words of a popular song of six years or so ago — "time is now — and that's a fact." Pray do not bury your head in the sands of time. It is not Procol Harum's fault that you do not like them. They do not appeal to your taste but I am sure that there are people out there who feel the way I feel about this group.

There are many too who remember 'Whiter Shade Of Pale' and expect merely the same thing with new words. Do we criticise Pink Floyd when they make records like "Umma-gumma?" Indeed we do not. Therefore may I say that we who appreciate the music of Gary Brooker and company do not "live in the past." (There goes that song again). And we're just waiting for a live concert of theirs we will be able to attend ourselves — ANNA, MARGARET and ALYSON.

IT IS a pity that the group who released the most unusually different single for many years should have taken so long to gain that extra recognition that they need.

Procol Harum and "Whiter Shade Of Pale" were heroes for about six months, then people lost interest, ignoring such acceptable releases as "Homburg," "Salty Dog" (the latter being in my opinion the most beautiful single ever released).

So then the group took to albums, the best being their last, "Broken Barricades." Others, such as "Procol Harum," "Shine On Brightly," "Salty Dog" and "Home" contain some excellent music but the public ignored them.

People who have never bothered to see them in concert have missed some good sounds.

Heather Baker who wrote informing us that she did not particularly enjoy Procol when she saw them, should listen to their 'Barricades' album or any of the other albums and see if she changes her mind.

Procol will become big, but only if the public give them a listen. — E. ROBERTS, Coningsby.

HOME, JONES!

IT SEEMS true that Tom Jones is leaving this country without giving his loyal fans a chance to see him live. It seems too, that we are not worth the space in the musical papers for a Christmas wish this year either.

Is Gordon Mills trying to take him away from the British fans? — SYLVIA DAVIS, Staffs.

BEE GEE MUDDLE

I READ with some disdain that Mr. Andy Gray in his "MIDEM 72" report (NME, Jan. 22) states that the Bee Gees declined to appear at this year's festival, although invited by the festival authorities.

An earlier report in one of the national daily newspapers stated that the Gees wanted to attend, but were refused permission "as they were *not* thought to be *big enough*!"

This, in the same week when the Bee Gees win seven gold and silver discs for record sales in America!

It seems that someone has his wires crossed somewhere. I have found that NME seems to keep its readers very short on new information about the Gees. I have not seen an article about them for some months now. Your paper has not even reviewed their latest single, "My World," for some obscure reason.

Perhaps you would remedy these faults before you are left with a readership of only "rock-crazy" riddiewinks! — P. THORPE, Co. Durham.

PUBLICITY FOR RCA?

I AM writing so that RCA records can be shown up for their obvious lack of concern over a certain LP called "Spotlight On The Moog."

This album was given quite a lot of publicity on their stand at last year's Audio Show. Since then, I have tried to obtain it, even to the extent of phoning RCA themselves, but it appears that nobody is much concerned.

Surely the idea of publicity is to sell. Not so for RCA it seems. — RAY GREGORY, Islington, N.1.

MISSING FACES. . .

IN UTTER astonishment I read that the Faces had included no Scottish dates in their coming "British tour." This really annoys me. Surely at least one date could have been arranged, whether it be North, South, East or West.

Is Scotland part of Britain? Sometimes I wonder — M. GEDDES, Glasgow.

BRILLIANT LIGHT

I WOULD like to congratulate the Electric Light Orchestra on producing a brilliant LP. I, like many others, have followed them (as the Move) from the early days. ELO are destined for a really successful future. — DENISE BRODIGAN, Hull, E. Yorks.

FAMILY LP IDEA

I AM a keen fan of Family and just lately I've been thinking how nice it would be if they brought out a live double album. It could incorporate both new and old songs, intermingling with each other, with plenty of introductions and remarks made in between tracks by the group. — K. WIDDOWSON, Doncaster.

TOO MANY OLDIES

IT HAS become very noticeable recently that more and more "revived 45s" and "rave from the graves" are being played on radio. By all means play the occasional oldie, but is it really necessary to allocate such a large amount of time in one programme to them when there is so much new talent around? After all, these records have been hits once; isn't it fair to give someone else a chance? — P. GILES, Croydon.

SAME AGAIN FROM REX

I LIKE T. Rex, but how unoriginal can you get. You can actually play "Telegram Sam" and sing the words "get it on" to it. Come on, Mr. Bolan, you're good but let's have some more originality. — TIM STEVENS, Glasgow.

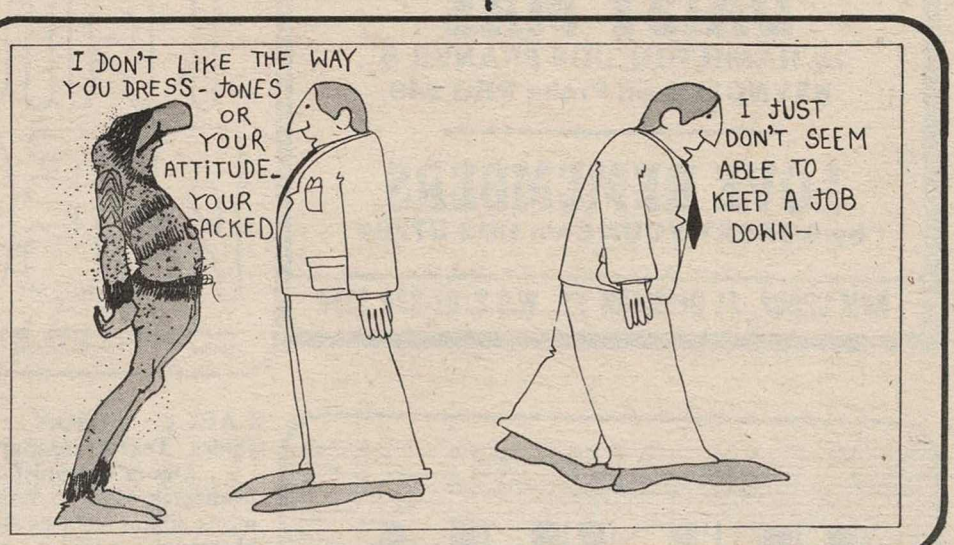
WHERE'S SPECTOR?

WHAT HAS happened to the fabulous voice of Ronnie Spector? One single, released early last year which has never been followed up is a pretty poor show. We know it wasn't a hit, but this was only due to lack of air play. So come on Apple, wake up to this talent locked in your cupboard and give us some more of that wonderful voice; and also, what happened to her earlier recordings with the Ronnettes, promised for reissue. Or are these to be lost forever? — LES ARON, Ferring.

FRIDAY CATASTROPHE

AFTER HEARING Friday Brown's interpretation of "Bird On The Wire" recently on BBC-1, I would like to offer her my sincere thanks. She showed that no one can sing Leonard Cohen's songs except Leonard Cohen. — ALEXANDRA BENN, Lancashire.

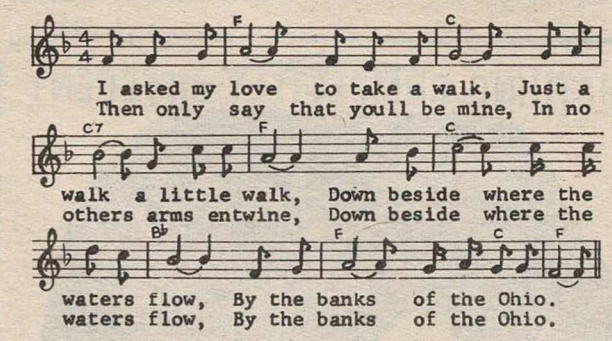
TONY BENYON



Baker lashes out

IN DEFENCE OF CREAM

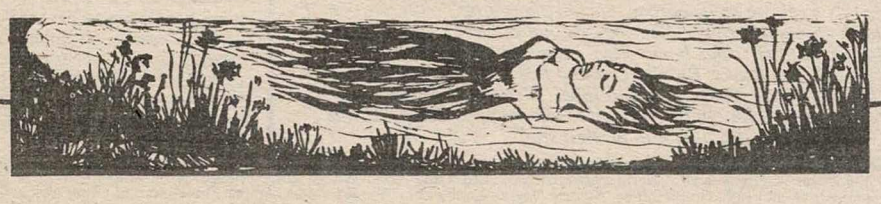
Banks Of The Ohio

Olivia Newton-John's single of this song has been in the charts for some weeks now. The song is variously knows as "Banks Of The Ohio", "Banks Of The Old Peedee", "Banks Of The OBD". You'll find it also recorded by Pete Seeger on "American Favourite Ballads; Vol. 4" (Folkways); by Joan Baez and the Greenbriar Boys on "Joan Baez: Vol. 12"; and by the McPeakes on "The McPeake Family of Belfast" (Prestige International) — a fine record but now rarely come by in the shops.

I asked my love to take a walk, Just a
Then only say that youll be mine, In no
walk a little walk, Down beside where the
others arms entwine, Down beside where the
waters flow, By the banks of the Ohio.
waters flow, By the banks of the Ohio.

I took her by the lilywhite hand,
I led her down where the waters stand,
I picked her up and pitched her in
And watched her as she floated down.

I started home twixt twelve and one
Crying: My God, what have I done,
I've killed the only girl I love,
Because she would not be my bride.

I drew a sword across her breast,
Gently in my arms she pressed
Crying: Willie, O Willie, don't murder me,
For I'm unprepared for eternity.



NEW RELEASES

DAISY MAE
by HAMILTON, JOE FRANKS & REYNOLDS on Probe PRO 549

LOVE REMEMBERS
by ROBERT YOUNG on CBS S7764

KPM GROUP, 21 DENMARK ST., W.C.2. 01-836 3856

TAIL PIECES

COMPILED BY ALLEY CAT

NEW MUSICAL EXPRESS

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THRILLS

COMPILED BY RACY RODNEY
THE LONG-RUNNING SERIES FROM NME's FORMER LONDON EDITION

A SOMEWHAT harrowing evening for NME's James Johnson last week, down in Bognor on a gig with Hawkwind.

Bognor is no Haight Ashbury '71 Apparently the show was a benefit partly organised, believe it or not, by the Bognor White Panthers and held in the local Rex Ballroom.

Johnson reports the Rex itself has seen a few different scenes judging from the paintings of "Gay Paree" painted on the walls. But now the roof leaks badly, making the atmosphere on this particular wild and windy night decidedly damp. This was discovered by one young lady to her cost when, having decided to dance across the floor completely naked, she slipped in a pool of water and fell a mite ungracefully.

Most of the fun though, started on the way back to London when three miles out of town Hawkwind were stopped in a police road block laid on especially for the group by the local drug squad.

None of the band admitted to being particularly surprised as they all believe "Scotland Yard is out to get us anyway." As they get stopped and searched roughly once a week, they add, they're getting used to the procedure.

As far as the local bobbies were concerned, however, it was obviously a big deal with the local superintendent there and men from as far away as Brighton. Mostly they were quite friendly, some complaining about the lateness of the hour and one plain clothes man saying: "Don't worry, sir, we'll keep it all above board. This isn't London, you know."

Nevertheless they were extremely thorough, searching every article in the van and expressing a particular interest in some of Johnson's cough pastilles.

After an hour, nothing had been found. Names, addresses were taken and everybody allowed on their way back home.

Later, further along the London road, Hawkwind stopped to pick up a hitchhiker, a boy who had run away from school. He said he came from the area and it was well known the local squad were really rather heavy. Nobody disagreed.

DO CHARISMA Records realise what they've let themselves in for?

This coming Friday our very own, incorrigable scribe Roy Carr will be attending to the compering duties at Lindisfarne's Queen Elizabeth Hall Concert. It is also Mr. Carr's birthday.

Those who attended his similar event at the Lyceum last year, when Eric Burdon and Osibisa held court, will well know what to expect. Call out the riot brigade.

PAT ARNOLD has been in the studio for the first time, in some while, with her old man Fuzz Samuels. Pat asked a few friends to come along and give her a hand, and by the end of the evening the following people had turned up:

Liza Strike, Alan White, Doris Troy, Robert Bailey and Loughty Amao; Wendell Richardson from Osibisa; Marsha Hunt, and Dionne Warwick.

The album is being produced by Fuzz together with engineer/producer Eddie Offord. Eddie is also involved with Emerson, Lake & Palmer, Yes and Terry Reid.

Interest has already been shown in the album by Asylum records which is run by Crosby, Stills Nash and Young and Joni Mitchell's managers Elliott Roberts and David Geffen.

DEMANDING-Money-with-menaces department. To the well-known hip music journalist who's a "prominent supporter" of the Festival Of Light: £10 to the Thrills' Writers Benevolent Fund, or your name will become known to your public.

THE REPORTED signing of guitarist Henry McCullough to Paul McCartney's Wings was received with some jubilation in both Belfast and Dublin.

In Ireland he is something of a Folk-Hero.

Henry was born in Portstewart, a small seaside town in the far North of Northern Ireland.

In those days, the late fifties, budding guitarists either played in showbands or didn't play at all. Henry played with a band called the Skyrockets for a couple of years before forming a breakaway group he named the Giants.

In 1964 the Giants took on a young coloured South African law student lead singer called Gene Chetty. The Giants changed their name to Gene and the Gents.

Gene and the Gents all wore blue mohair suits, white shirts, and dark blue ties; they had a massive following in the rural midlands and west coast of Ireland, where coloured South African law student lead singers were not exactly two-a-penny.

"Around that time," says the Gents' ex-manager, Sam Smyth, "the rot set in with Henry."

The band's lead guitarist took to wearing motorcycle boots, jeans, and an old flying jacket on stage, and his hair, according to Sam, was "the longest in Ireland."

Gene and the Gents subsequently fired Henry McCullough, which dismayed a lot of fans, and he took to living in an old Renault car "like a gypsy."

In the late sixties Henry moved to Dublin, where with Ernie Graham, Chrissie Stewart and Davy Lutton he formed a group known as The People.

The People moved to London, changed their name to Eire Apparent, and were managed by Chas Chandler.

After the group's first American tour, Henry left and went back to Dublin, where he helped form Sweeney's Men, a surprisingly successful 'electric Irish Folk' group.

After that episode McCullough started to live up to the promise we'd all expected from him. He "made a bit of a name for himself" is the Irish understatement for a local boy who suddenly made very good indeed.

Joe Cocker's Grease Band, Spooky Tooth, and his work on the 'Jesus Christ Superstar' album established the ex-Gene and the Gents guitarist as an Irish Hero, ranking alongside Van Morrison, and, later, Rory Gallagher.

("Indeed," writes Our Man in Ireland, "most of us only went to see the film of 'Woodstock' for that fleeting fifteen seconds of McCullough magic and the off-chance that Van might appear in one of the crowd scenes.).

"If Paul McCartney **has** signed up Henry," he adds, "we're of the opinion here that Wings mightn't do so badly after all. Given half a chance."

AND NOW for a completely different expose . . .

Scene: Birmingham Technical College, Paladin playing on stage. Lou Stonebridge, lead singer (thinks) "Me trousers are falling down"

Action: Stonebridge removes trousers, still respectable in underpants.

Scene: End of gig, Stonebridge looks for trousers.

Stonebridge: (thinks) "some b's nicked me trousers"

Scene: Exit stage left, Stonebridge dons towel and makes for home in double quick time.

THE KINKS are back in town and will be doing a few dates before they leave for their next American tour on February 25. Right now they're recording a new album, and last Monday (31) they did a special show at London's Rainbow Theatre for a BBC documentary, when for the first time they used brass in their act (supplied by the Mike Cotton Sound).

According to bass player John Dalton the kinks "have got a bit louder since the old days", but still include most of their past hits in their act like "You Really Got Me."

JAZZMAN ROLAND KIRK is more than partial, to the story against himself, concerning a well-known Fleet Street character notorious for his drinking habits. The said journalist approached Kirk backstage at Ronnie Scott's Club, in Soho, and announced somewhat liquidly: "I've been a great admirer of yours' for many years, Roland. Let me buy you a drink."

Said Kirk: "Okay, so here's what you do. Put a gin in the bottom of a glass, half fill it with red wine, and then top it up with Scotch."

"Christ!" jumped the scribe, "No wonder you're blind."

RADIO 1 MIGHT pick up a few tips from BBC Radio Birmingham's approach to progression on record. The Birmingham station is out to re-create the FM rock broadcasts which have become such a feature of American radio.

Recent sets, broadcast live from Wolverhampton Lafayette, have captured the genuine feel of a club atmosphere. And they've also given groups a completely free hand to make their own announcements — as opposed to having a DJ jump up every few minutes, stamping his own "personality" on the proceedings.

Radio Birmingham also has its own progressive chart, and seems to be making an honest attempt to break away from the rigid format that typifies most, if not all, Radio 1 shows. For this, all credit to producer Denis McShane.

CARLY SIMON and **James Taylor** inseparable . . . **Doors'** organist **Ray Manzerek** says no posthumous album releases of **Jim Morrison** originals . . . **Isaac Hayes** claims loss of 5 million dollars' worth of his record sales due to bootleggers . . . **John Lennon** producing **David Peel's** next album, his first for Apple . . . A racing certainty: **T. Rex** to take over from **America** at No. 1 . . .

For agent **Terry King's** wife — a daughter . . . **Elton John** out of place on **Cliff Richard's** BBC-TV show . . . Gospel singer **Mahalia Jackson** died aged 60 . . .

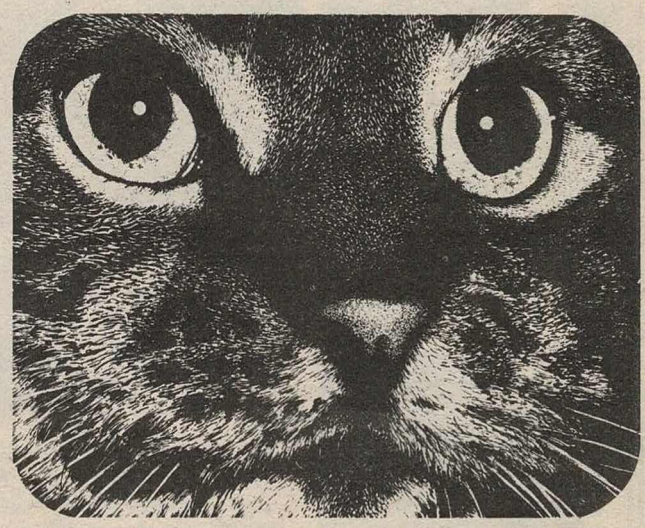
"Songs Of Praise" (by **Roy Wood)** seems best potential **New Seekers'** Eurovision song . . . Reader **Mebbe Jenson** (from Denmark) writes **John Lennon's** "Imagine" and **Deep Purple's** "Fireball" voted best 1971 albums . . .

Polanski's "Macbeth" featuring music composed by **Third Ear Band,** who also appear in the film . . . Dutch concerts for **Fairport Convention** (new single "John Lee") after the signing of new guitarist **Roger Hill** . . . **U.A.** man **Richard Ogden,** a native of Hartlepool, doing his bet to help the local **football** club now placed **firmly at the Bo**ttom of Division **Four. With** the club in dire financial straights, Ogden is planning a rock concert in March and a showing of the **Zappa** film "200 Motels."

MCA heavily promoting **Roy Young;** but will he ever mean more than just a solid club name? . . . **Climax Chicago** playing "farewell" dates before their first American tour . . . **Doris Troy, Dionne Warwick, Pete Frampton** among those at recent **Billy Preston** reception . . .

Lol Coxhill still blowing free at the Kensington Hotel, Russel Gardens every Sunday evening . . . **Garth,** new lead singer for **East Of Eden** . . . **Greg Lake** buys £60,000 house in Kensington . . . **Big Bopper's** 'Chantilly Lace' single, previously selling for £8 a copy, now available on Contour for 83p . . . **Badfinger** drummer **Mike Gibbons** looked a real honey with his three foot-long female blonde wig on 'Tops of The Tops' recently . . . Why didn't organisers of the **Kinks'** T.V. gig at the Rainbow want Press coverage? . . . **Pete Townshend** recording "Tommy" with **Andre Previn's** London Philharmonic Orchestra and with **Rod Stewart** and **Roger Daltrey** as vocalists accompanied by assorted rock stars? . . .

Beware: NME's **Tony Tyler** once a copper . . . **Roy Young**



hoopin' it up at his reception for debut album "Mr. Funky" . . . West Coast recluse **Mike May** rumoured heading towards these shores . . . After a late start **T. Rex's** "Get It On" (re-titled "Bang A Gong" due to conflict with a song of the same name) bounding up U.S. charts . . . **Cheech** and **Chong** headlining U.S. pop shows with their "hard rock comedy", a selling out everywhere . . . **Dave Swarbrick — Martin Carthy's** new lyrics of "Sailor's Alaphabet' defy description, and only one recording made . . . **David Bowie** at Lanchester: first it's Sunday, then it's Monday, then not at all; must have had a hairdressing/dress fitting appointment . . . **Engle, Billy Preston** and **Jones The Voice** sing "Let It Be" on first TV spectac. of new run . . . **Ralph McTell** turned up for booking cancelled at LSE and played 20 minute set; he's not in it for the money . . . **Billy Preston** seen praying before London reception; now journalists aren't that bad . . . Get stuffed **Clayton** . . .

DOWN HOMEY POCO

Continued from P.9.

homey country funk . . . a hand clapping, knee slapping, good time band is what the publicity says, and the publicity is right.

This audience wasn't going to sit on its hands, hand clapped and knee-slapped right along with the group and called them back for an encore that allowed Poco to stretch out on a long band bash featuring some brilliant evocative steel work from Rusty Young.

At the party CBS threw for the band after the gig, Grantham was anxious to talk of England — "That's the gig we've all been looking forward to" — but despondent to hear that English audiences are loath to join in.

"Hey Rusty," he called across to Young, "English audiences . . . they sit on their hands." And then back to me: "In the States everybody comes along to our gigs knowing what to expect. They all come along for a good time".

The band sat around, talking with homesickness of their Colorado homes and I talked to Young who, with Furay and Messina, got Poco together after the Buffalo Springfield split. Young had played steel guitar on the Springfield's "Last Time Around" set.

It took them around six months to find the rest of the band. Grantham confesses that he'd never been in a studio before they cut the first Poco album. Meanwhile, the better known of the Springfield refugees Steve Stills and Neil Young were hanging out doing nothing in particular. At one stage, says Young, his Canadian namesake was lined up to support Poco on its first U.S. tour.

"We'd gotten going a long time before Steve or Neil got into anything," the guitarist pointed out over the meal. "So it's a little annoying to be told sometimes that we sound like Crosby, Stills, Nash and Young."

What seems hard to believe, because of the way in which the Springfield has come to be regarded in the passing of time, is the apparent total lack of interest that surrounded the futures of the five members when the band eventually split. There was no one running round waving contracts in their faces.

Young has some interesting, and some image-shattering, recollections of the Springfield. According to the guitarist, the band was a dead loss as a live outfit apd they never really got it together in the studios either. Much of what Stills, Neil Young and Furay did on albums, they did on their own.

Young gives an example: "No one rated Dewey the drummer and, if Stephen was cutting one of his songs, he'd get Buddy Miles in on drums and other guys to play the rest. Often they never used the others in the band. You can tell from the records . . . they sound like individual songs. There's very little togetherness".

Poco open in Britain with their first gig at Loughborough University tonight (Thursday).

AND NOW FOR SOMETHING COMPLETELY dIFFERENT

Diggin' deep into the NME picture files this week we came across this old photographic illustration of a a fresh-faced young chappie well-known in music circles. Sez the original publicity blurb: "Jimmy Page. Although only 19, this very talented guitarist and harmonica player has played guitar as a session man for such artistes as Cliff Richard, The Kinks, Brenda Lee and P. J. Proby. February 5th is the date for Jimmy's first solo record, to be released on the Fontana label. Written by Jimmy himself, with Barry Mason, 'She Just Satisfies' is backed with another Page/Mason original 'Keep Moving'."

Strange, the changing winds of time and tide. And all that stuff — T.J.

Last Week's Crossword Answers

ACROSS: 1 "Wild Life"; 5 "Tripper"; 10 Esther Ofarim; 11 Labi (Siffre); 12 East Of Eden; 13 Green; 15 "(Jesus Christ) Superstar"; 17 "Day (Tripper)"; 18 CBS; 19 UFO; 20 Jethro Tull; 21 Gig; 24 Carl (Palmer); 25 Neil (Reid); 26 Octet; 29 "Ruby Tuesday"; 31 Elektra; 32 Keef Hartley. **DOWN:** 1 "Where Did Our Love Go"; 2 "Let's Stay Together"; 3 Lee Dorsey; 4 Flower Power; 6 Reid; 7 Palmer; 8 Robin Gibb; 9 "Hare Krishna"; 14 "It's Too Late"; 16 Rufus (Tomas); 22 "Get It On"; 23 Miracle(s); 27 Track; 28 Peter (Green); 30 "(Love Is) Blue"/Blue (Weaver).

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